

CLUE

Screenplay

by

Jonathan Lynn

Story

by

John Landis

and

Jonathan Lynn

THIRD DRAFT

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WE ARE REQUESTING THAT THE
CONTENTS OF THE ATTACHED
SCRIPT BE KEPT CONFIDENTIAL.

THANK YOU.

NOTE:

It may help the reader to visualize the events in this script if he or she first looks at the CLUE board.

The only essential difference is that the Hall is not a separate room, as on the board, but is the center area linking the rooms, as in any normal house. The rooms all adjoin each other, of course, rather than having areas of empty board between each room.

CLUE

1

EXT. A HOUSE ON A HILL - NIGHT

MUSIC:

We are looking up at a house. It stands some distance away, on a hill. From the moment WE SEE it we know that it is a house of terror - imposing, Gothic, gloomy, menacing. Perhaps it is reminiscent of the house in Psycho, perhaps - though not a castle - it has the deserted soulless empty quality of Kane's house when seen first through its gates.

The MUSIC WE HEAR is Thriller music, urgent strings, suggesting panic, suggesting unspoken evil. Bernard Hermann sort-of-music.

And the weather is overcast. There is a watery moon struggling to break through racing clouds. But a thunderstorm is on the way.

Superimpose: MAIN TITLES

A car turns off a highway on to a country lane leading towards the house. The car would not be the cat's whiskers even in the year in which this story takes place.

END TITLES - SUPERIMPOSE '1954'

CAMERA CRANES DOWN and MOVES WITH the car AS it approaches the gates of the house. They are closed. A man gets out of the car. He is a BUTLER. He is dressed like a butler. He has the manner of a butler. Even when opening gates all alone he does so with the demeanour of a butler. His name is WADSWORTH. Having opened the gates, he sits back in his car, and motors slowly up the private drive.

2

EXT. THE FRONT DOOR - NIGHT

As THE BUTLER's car draws to a halt, there is a distant RUMBLE of THUNDER. Lights can be seen through some of the ground floor windows. A savage looking German shepherd snarls and bares his teeth at the arriving car. Another German Shepherd is crapping on top of the front steps. Both dogs are chained up.

WADSWORTH gets out of the car, locks it methodically, and mounts the steps to the front door. One of the dogs leaps at him, attacking him. Somehow he fights it off. His sleeve is torn. He throws a chunk of raw meat at the dogs. They fall upon it hungrily, and retreat to the side of the steps. WADSWORTH is relieved at his escape.

(CONTINUED)

2 CONTINUED:

He produces a key from his overcoat pocket, turns, steps in the dog shit.

3 INT. THE HALL - NIGHT

Methodically, WADSWORTH opens the front door. It creaks. He comes in sniffs, makes a face, hangs up his coat on the coat stand. He wears a black jacket, white tie, stiff collar and pinstripe trousers. He walks across the marble floor, his footsteps echoing on the cold, grey stone. He stops at the open Dining Room door and looks in. The table is beautifully and meticulously laid for dinner for seven. WE SEE approval on his face. But WADSWORTH is nonetheless grim and tense. And he seems to be looking for someone or something. He crosses the Hall to the Library, and opens the door abruptly. *

4 INT. THE LIBRARY - NIGHT

YVETTE is the French Maid. She is young, beautiful, with a great figure which is tightly encased in a maid's uniform - black dress, little white apron and cap, sheer black stockings and dainty black shoes. But the skirt is shorter than normal, and very tight over her bottom - and her black dress is very low cut. Her ample bosom is pushed right up and half out of the top of the dress. She is an outrageous young lady, with an improbable French accent which cannot be reproduced on the page. She has been polishing a glass, and dancing to the latest pop music on the radio. She bends forward to replace the glass on the tray, her breasts falling beautifully forward. WADSWORTH watches. *

WADSWORTH
Is everything ready?

YVETTE
Oui Monsieur.

WADSWORTH
You have your instructions.

WADSWORTH leaves the Library, YVETTE sniffs and makes a face. WADSWORTH crosses the hall to the kitchen. YVETTE looks at the bottom of her shoes, puzzled. We hear a metallic scraping sound. *

(CONTINUED)

5 INT. THE KITCHEN - NIGHT

WADSWORTH comes in. The COOK, a plump but inscrutable Chinese lady, is methodically sharpening a large shiny carving knife on a steel. In the background is film of SENATOR JOSEPH MCCARTHY of Wisconsin on a 1950's black and white TV set, performing characteristically at a hearing on the House Committee of Un-American Activities. (Actual film).

WADSWORTH

Everything all right, Mrs. Ho?

She stands up, face to face with him.

MRS. HO

Dinner will be ready at nine-thirty.

And she settles down and watches the TV as WADSWORTH leaves.

6 EXT. FRONT DOOR - NIGHT

A MAN's hand grasps hold of the bell-pull. Pulls.

7 INT. BELL TURRET - NIGHT

The bell jerks and clangs.

8 INT. THE HALL - NIGHT

WADSWORTH is crossing the Hall. The bell stops clanging. He looks at his watch and nods. Everything in order. He opens the door. WE SEE a smartly turned out MAN. He is eyeing the dogs.

WADSWORTH

Good evening.

He steps aside. But the MAN does not come in. The MAN's car is parked in the drive. The dogs are back beside their kennel, eating.

MAN

Good evening. I don't know if...

He falters. WADSWORTH comes to the rescue.

WADSWORTH

Yes indeed sir, you are expected, Colonel.

The word 'Colonel' seems to reassure the MAN a little. He steps in, and WADSWORTH closes the front door.

(CONTINUED)

8 CONTINUED:

WADSWORTH
(continuing)
May I take your coat? It is
Colonel Mustard, isn't it?

He holds out his hand.

COLONEL MUSTARD
(for it is he!)
No, that's not my name. I'm
Colonel ...

WADSWORTH holds up his right hand, sharply. Colonel
MUSTARD flinches. He reminds us a little of Colonel
Hall in "Sergeant Bilko".

WADSWORTH
Forgive me but tonight you may
well feel obliged to my employer
for the use of a pseudonym. *

COLONEL MUSTARD didn't quite get all that. WADSWORTH
turns and hangs up COLONEL MUSTARD'S coat on a hook. *
The COLONEL eyes him suspiciously, and sniffs the *
air, and then looks at his own feet. *

COLONEL MUSTARD
Who are you?

WADSWORTH
I am Wadsworth, sir. The Butler.

And he leads the way across the Hall. COLONEL MUSTARD
enters with reluctance and suspicion, looking up and
around the high cold Gothic hall, lit by a flickering
chandelier and shafts of moonlight stealing through
the stained glass windows.

9 INT. LIBRARY - NIGHT

YVETTE is pouring champagne at the drinks table, as
WADSWORTH and COLONEL MUSTARD enter. YVETTE and
the COLONEL look at each other with particular
interest. WADSWORTH notices.

WADSWORTH
Yvette, would you attend to the
Colonel and give him anything he
requires.

(a beat)
Within reason, that is.

(CONTINUED)

9 CONTINUED:

There is a ring at the doorbell again.. WADSWORTH *
leaves, shutting the door behind him softly. The *
door, like all the walls, is covered in bookshelves. *
COLONEL MUSTARD turns to speak to WADSWORTH just as *
the door has closed. He can't even see where the *
door was. *

COLONEL MUSTARD *
Where'd he go? *

10 EXT. FRONT DOOR - NIGHT

MRS. WHITE is standing there. She is a pale, tragic
but beautiful looking woman in her thirties. Dark
hair and eyes, white skin, dressed in black. WADSWORTH
opens the door.

WADSWORTH
Do come in, Madam, you are expected.

She steps inside. She reminds us of a woman from
a Charles Adams cartoon. She is holding a letter.

MRS. WHITE
Do you know who I am?

WADSWORTH
Only that you are to be known
as... Mrs. White.

MRS. WHITE
Why? *

He helps her off with her coat. He hangs it up.
She sniffs, wrinkling her nose in distaste. Then
she checks her feet.

11 INT. THE LIBRARY

COLONEL MUSTARD is still looking for the door handle. *
YVETTE is handing a drink to COLONEL MUSTARD. *
Suddenly the door opens, and flattens him against *
the wall. WADSWORTH enters, followed by MRS. WHITE. *

WADSWORTH
Ah. May I introduce you - Mrs.
White, this is Yvette, the maid -
(MRS. WHITE AND YVETTE
flinch on seeing each other
MUSIC!)

I see you know each other.

(CONTINUED)

11 CONTINUED:

MRS. WHITE and YVETTE eye each other - then their eyes eyes turn, in fear, to WADSWORTH. COLONEL MUSTARD appears.

WADSWORTH

What are you doing behind the door, Colonel?

12 EXT. THE COUNTRY LANE - NIGHT

A rumble of thunder. A stunningly attractive woman, whom we shall call MISS SCARLET, is bending over the open hood of her automobile. She is staring at the engine in despair. She gets into the car, and turns the starter again. The engine is dead.

In the distance she sees headlights coming toward her. She tries to attract the attention of the passing car.

13 INT. PROFESSOR PLUM'S CAR - NIGHT

PROFESSOR PLUM is driving along.

He is listening to SENATOR JOSEPH MCCARTHY coming live from a hearing of The House Committee on Un-American Activities. (Actual recording). He sees MISS SCARLET, and eyes her carefully as he drives past. Deciding that she's rather a dish, he slows down, stops and reverses back to her.

PROFESSOR PLUM

What's the trouble?

MISS SCARLET

My car.

PROFESSOR PLUM

Want a lift?

She hesitates.

PROFESSOR PLUM

(leering)

It's perfectly safe.

MISS SCARLET

Yes, please. I'm late for a dinner date.

She gets in.

(CONTINUED)

13 CONTINUED:

PROFESSOR PLUM
Me too. Where are you going?

MISS SCARLET
(she gets a letter
out of her purse)
I'm going to Hilltop House...
off Route 41.

PROFESSOR PLUM catches sight of the letter heading.

PROFESSOR PLUM
Wait a minute. Let me look at that.
(he takes it from her
hand and looks at it)
That's where I'm going. I got a
letter like this.

They look at each other with a mixture of interest and suspicion. Heavy drops of rain start to fall on the windshield. He starts the windshield wipers, and drives on.

14 INT. THE LIBRARY - NIGHT

WADSWORTH is introducing MRS. PEACOCK to MRS. WHITE and COLONEL MUSTARD. MRS. PEACOCK is a wealthy woman, with jewels and a fur stole with fox tails and claws dangling from it. She has considerable vanity which - objectively speaking - is hard to understand.

WADSWORTH
And this is Mrs. Peacock.

COLONEL MUSTARD
How do you do?

MRS. WHITE
Hello.

WADSWORTH
Yvette, would you please go and check that dinner will be ready just as soon as all the guests have arrived?

(CONTINUED)

14 CONTINUED:

YVETTE goes. WADSWORTH too. MRS. PEACOCK watches her go, with slight incredulity. YVETTE has apparently been poured into her tight little dress. Then MRS. PEACOCK sniffs and surreptitiously checks her feet, then looks at the others' feet.

15 EXT. THE HOUSE - NIGHT

Two more cars are parked in the driveway. MRS. PEACOCK's and the car belonging to the dapper young man, tall, slim, bespectacled and exquisitely turned out, who waits by the front door.

WADSWORTH opens it.

MR. GREEN

Is this the right address to
meet Mr. Boddy?

WADSWORTH nods and stands aside to admit him.

WADSWORTH

You must be Mr. Green.

MR. GREEN nods anxiously. One of the two dogs is straining at the leash.

WADSWORTH

(continuing);
(firmly)

Sit!

MR. GREEN immediately sits, on a chair just inside the front door. WADSWORTH turns and sees him.

WADSWORTH

(continuing)

No, not you, get up.

16 INT. PROFESSOR PLUM'S CAR - NIGHT

PROFESSOR PLUM is driving. MISS SCARLET is map reading.

MISS SCARLET

It should be just along here.

17 EXT. THE GATES - NIGHT

From the P.O.V. of the house and gates, WE SEE the car turn off the road towards the house. The car stops.

CUT TO:

(CONTINUED)

17 CONTINUED:

PROFESSOR PLUM and MISS SCARLET's P.O.V., WE SEE the Gothic mansion. It is magnificent, imposing, and scary. There is a tremendous flash of forked lightning, then a crack of thunder.

MISS SCARLET
Why has the car stopped?

PROFESSOR PLUM
It's frightened.

Another tremendous thunderclap and flash - it is as if the Gods are angry with Hilltop House. PROFESSOR PLUM re-starts the engine, and as the car moves forward through the gates the heavens open. A cloudburst. Rain beats down on the car and the gravel drive. Palm trees bending, nearly flattened by the gale-force wind.

18 INT. THE LIBRARY - NIGHT

COLONEL MUSTARD, MRS. WHITE, AND MRS. PEACOCK are standing around with their glasses of champagne.

YVETTE offers one to MR. GREEN who takes it. They are all aware of the tremendous storm outside. Their eyes turn apprehensively towards the mighty leaded windows, which rattle as the rain drums against them.

19 EXT. THE HOUSE - NIGHT

PROFESSOR PLUM and MISS SCARLET are hurrying out of their car, and up to the front door, amid the torrential downpour. They ring the doorbell, and look about. In only the few steps from the car they are soaking wet. He is protecting her from the rain, his hand around her and * his coat over her head.

PROFESSOR PLUM
(hushed)
What a God-forsaken place.

They look around, under the cover of the front porch. WADSWORTH opens the door. He is surprised.

WADSWORTH
Professor Plum and Miss Scarlet?
I didn't realize you were
acquainted.

(CONTINUED)

19 CONTINUED:

MISS SCARLET
We weren't'.

PROFESSOR PLUM and MISS SCARLET appear to be *
embracing. Embarrassed, they step apart. WADSWORTH *
stands aside to admit them.

20 INT. THE LIBRARY - NIGHT

COLONEL MUSTARD, MRS. WHITE, MRS. PEACOCK and MR. GREEN
are standing around nervously, not talking to each other,
looking up and around at the great bookcases filled with
leather-bound volumes. WADSWORTH enters with PROFESSOR
PLUM and MISS SCARLET.

WADSWORTH
May I present...Professor Plum,
and Miss Scarlet.

They nod. He takes a silver salver from YVETTE and
offers the two glasses to MISS SCARLET and PROFESSOR PLUM.

She takes one. They all sip their champagne. The log
fire crackles and spits.

WADSWORTH
(continuing)
Of course, by now you will have
realized that nobody here is being
addressed by their real name.

They all glance nervously at each other, with renewed
suspicion. Suddenly there is a terrifying crash!
Everyone jumps. MR. GREEN's champagne shoots out of his
glass and all over himself and MRS. PEACOCK.

CUT TO:

21 INT. THE HALL

It is the gong, being forcefully struck by THE COOK.

22 INT. THE LIBRARY/HALL/DINING ROOM

WADSWORTH
Ah, dinner is served. Shall
I lead the way?

MR GREEN is mopping up MRS. PEACOCK.

(CONTINUED)

22 CONTINUED:

MR. GREEN

I'm sorry, I'm a little accident
prone. *

And he leads everyone out of the Library and across the Hall. As they come into the Hall, THE COOK vanishes into the Kitchen. WADSWORTH leads on into the Dining Room.

23 INT. DINING ROOM

They all crowd in through the door and hesitate as they see the beautiful long mahogany table, set as if for a college feast - silver cutlery, Wedgewood china, candles and crystal decanters and goblets of varying sizes for various wines. A vision of elegance.

WADSWORTH

(V.O.) *

You will find your names beside
your places. Please be seated.

They all sit at the table. Three on each side. There is one empty place, at the head of the table.

COLONEL MUSTARD

Is this place for you?

WADSWORTH

Indeed no, sir. I am merely a
humble butler.

COLONEL MUSTARD

Hmm! So what exactly do you do? *

WADSWORTH *

I buttle, sir. *

COLONEL MUSTARD *

Which means what? *

WADSWORTH

The butler is head of the Kitchen
and dining room. I keep everything
...tidy, that's all. *

COLONEL MUSTARD

I see.

(CONTINUED)

23 CONTINUED:

MRS. PEACOCK
(sitting)
Well, what's all this about, Butler?
This dinner party.

WADSWORTH
(smoothly)
"Ours not to reason why
Ours but to do and die..."

PROFESSOR PLUM looks up anxiously.

PROFESSOR PLUM
"Die"?

MUSIC! But WADSWORTH is smiling reassuringly.

WADSWORTH
Merely quoting, sir, from Alfred
Lord Tennyson.

COLONEL MUSTARD
I prefer Kipling myself. "The
female of the species is more
deadly than the male."

The LADIES all stare at him coldly. He picks up a
plate of hors d'oeuvres and offers it to MISS SCARLET.

COLONEL MUSTARD
(continuing)
Do you like Kipling, Miss Scarlet?

MISS SCARLET
Sure, I'll eat anything.

YVETTE has been going round the table, with a soup
tureen. Each GUEST is to ladle some soup into a bowl.

YVETTE
Shark's fin soup, Madame?

MRS. PEACOCK takes some, then MISS SCARLET, then MRS.
WHITE, then PROFESSOR PLUM, and COLONEL MUSTARD. COLONEL
MUSTARD indicates the elegant Chippendale upright armchair
at the head of the table.

COLONEL MUSTARD
So is this for our host?

(CONTINUED)

23 CONTINUED (2):

WADSWORTH

No sir -- for the seventh guest.
Mr. Boddy.

All the GUESTS look at each other, somewhat surprised.

MRS. WHITE

I thought Mr. Boddy was our host.

THE OTHERS

So did I!

MRS. WHITE

So who is our host, Wadsworth?

WADSWORTH ignores the question. But he is pouring *
the wine -- perhaps he did not hear it.

PROFESSOR PLUM

Well, I'm going to start, while
it's still hot.

He picks up his spoon, then sees that not everyone has
been served.

MRS. PEACOCK

Shouldn't we wait for the other guest?

YVETTE

I will keep something warm for him.

MISS SCARLET

(acidly)

What did you have in mind, dear?

PROFESSOR PLUM sees that everyone has been served. He
starts eating. So do the others. The slurping sounds
of soup being eaten, as delicately as possible, as everyone
is aware that they are all watching -- and listening -- to
each other. BIG CLOSE-UPS or TWO SHOTS of each of the SIX
GUESTS in turn.

YVETTE goes out to the Kitchen, followed by WADSWORTH.

After eating in silence for a while, MRS. PEACOCK
speaks nervously.

MRS. PEACOCK

Well...

(CONTINUED)

23 CONTINUED (3):

All heads turn towards her. She loses her nerve momentarily, then continues, speaking rather too quickly with a slight air of hysteria.

MRS. PEACOCK

(continuing)

Somebody's got to break the ice, so it might as well be me. I mean, I'm used to being a hostess, it's part of my husband's work, and it's always difficult when a group of new friends meet together for the first time to get acquainted, so I'm perfectly prepared to start the ball rolling, I mean, I have absolutely no idea what we're doing here or what I'm doing here or what this place is about but I'm determined to enjoy myself and very intrigued and oh my, this soup is delicious, isn't it?

There is a pause. They all still looking at her.

MRS. WHITE

You say you are used to being a hostess as part of your husband's work?

MRS. PEACOCK

Yes. It's an integral part of your life when you're the wife of a....

(she stops herself)

But then, I forgot, we are not supposed to say who we really are, are we, though Heavens to Betsy I don't know why.

COLONEL MUSTARD

Don't you?

There is another silence. MR. GREEN is staring at Mrs. PEACOCK.

MR. GREEN

(quietly)

I know who you are.

MRS. PEACOCK looks at him, surprised.

*

(CONTINUED):

23 CONTINUED (4):

MISS SCARLET
(mischievously)
Aren't you gonna tell us?

MR. GREEN shrugs. It's not up to him to say, but
MRS. PEACOCK can't leave it alone.

MRS. PEACOCK
How do you know who I am?

MR. GREEN
I work in Washington too.

PROFESSOR PLUM
Washington?
(he looks at MRS. PEACOCK)
So you're a politician's wife?

MRS. PEACOCK realizes she has to brazen it out.

MRS. PEACOCK
Yes, I am.

They all stare at her, waiting for more information.

COLONEL MUSTARD
Come on then -- who's your husband?

The door opens suddenly. They all jump a little.
WADSWORTH comes in. He indicates to YVETTE to come in
and collect up the soup bowls. She does so in a tense
silence, and departs with WADSWORTH, who closes the door
behind them. Meanwhile, the conversation has
continued. *

MRS. PEACOCK
And what does your husband do?

MRS. WHITE
Nothing.

MRS. PEACOCK can't work out what MRS. WHITE means.

MRS. PEACOCK
Nothing at all? *

MRS. WHITE
Well, he just lies around on his
back all day.

MISS SCARLET
(dryly)
Sounds like hard work to me.

(CONTINUED)

23 CONTINUED (5):

They all look at MISS SCARLET. Suddenly a panel shoots up behind them. They all jump. MR. GREEN spills food or wine over his neighbor, or himself.

MR. GREEN

I'm sorry, I'm a little accident prone.

WE SEE it is a hatch into the Kitchen. WADSWORTH is placing the main course in the hatch.

WADSWORTH

Excuse me.

He disappears. YVETTE is now placing food in the hatch. In the background, indistinctly, WE SEE COOK dishing up food. WADSWORTH comes into the Dining Room, and starts placing the main course in front of each guest. It is Chinese food -- a couple of bland looking main dishes with rice, noodles and so forth. MRS. PEACOCK tastes it.

MRS. PEACOCK

Mmm. Delicious.

(she glances admiringly
through the serving hatch)

This is one of my favorite recipes.

WADSWORTH

I know, Madam.

She looks at him with further curiosity. WADSWORTH starts to pour the wine, topping up one or two glasses.

MRS. PEACOCK

So what do you do in Washington D.C.,
Mr. Green?

MR. GREEN smiles and shakes his head. MRS. PEACOCK persists.

MRS. PEACOCK

(continuing)

Come on, what do you do? How
are we to get acquainted if we
don't say anything about ourselves?

MR. GREEN smiles a wintry smile.

MISS SCARLET

Perhaps he doesn't want to get
acquainted with you.

MRS. WHITE smiles.

(CONTINUED)

23 CONTINUED (6):

MRS. PEACOCK

Well, I don't know I'm sure. If I wasn't trying to keep the conversation going we'd all be sitting here in an embarrassed silence.

PROFESSOR PLUM

(curious)

Are you frightened of silence, Mrs. Peacock?

MRS. PEACOCK

(frightened)

No -- why?

PROFESSOR PLUM

It just seems to me that you are. You seem to suffer from what we call pressure of speech.

MISS SCARLET picks this up at once.

MISS SCARLET

We? Who's 'we'?

PROFESSOR PLUM hesitates.

MISS SCARLET

(continuing)

Are you a shrink?

PROFESSOR PLUM

Er... I do know a little about psychological medicine, yes.

MRS. WHITE

You're a doctor?

PROFESSOR PLUM

(evasively)

I am, but I don't practice.

MISS SCARLETT

But practice makes perfect.

(suggestively:)

I think most men need a little practice. Don't you, Mrs. Peacock?

MRS. PEACOCK doesn't know what she's talking about.

(CONTINUED)

23 CONTINUED (7):

MRS. WHITE

So what do you do, Professor?

PROFESSOR PLUM

I work for UNO. The United Nations Organization.

COLONEL MUSTARD is not impressed.

COLONEL MUSTARD

Another politician? Jesus.

PROFESSOR PLUM

No. I work for a branch of UNO.
W.H.O. The World Health Organization.

MRS. PEACOCK

What's your area of special concern?

PROFESSOR PLUM

Family planning.

MISS SCARLET

So if we ever want to find out about
you know what, we could go along to
Uno Who?

MR. GREEN smiles a little. They eat in silence.

PROFESSOR PLUM

So what about you, Colonel Mustard?
Are you a real Colonel?

*
*
*

COLONEL MUSTARD

(dignified)

I am, sir.

And COLONEL MUSTARD continues eating.

MISS SCARLET

You're not going to mention the
coincidence that you also live in
Washington, D.C.

They all look at her, then at him. COLONEL MUSTARD stops
eating, a forkful of food half-way to his mouth.

COLONEL MUSTARD

How did you know that?

She smiles at him. MR. GREEN is no fool. He has made a
quick deduction.

MR. GREEN

Miss Scarlet, does that mean you live
there too?

(CONTINUED)

27 CONTINUED:

MR. BODDY

No -- I'll leave it here, till
I need it.

WADSWORTH

As you wish -- it contains
evidence, I presume.

MR. BODDY

Surprises, my friend! That's
what it contains -- surprises!

He puts it under the coat rack. As he does so, WADSWORTH
turns back to the front door and locks it with a deadlock key.

MR. BODDY

(continuing)

May I see that key?

WADSWORTH

Over my dead body, sir.

MR. BODDY gives a little smile. Wadsworth sets off *
across the Hall to the Dining Room. MR. BODDY follows.

WADSWORTH

(continuing)

Have you just arrived from
Washington, sir?

MR. BODDY

Yes, it's a long haul.

WADSWORTH

(looking up and around)

Indeed it is a long hall. But
then it's a very large house.

MR. BODDY

(unpleasantly)

You think you're quite a fellow,
don't you?

28 INT. DINING ROOM

All the GUESTS are eating in silence. WADSWORTH enters,
followed by MR. BODDY. Everyone turns to look at MR. BODDY
as he enters. He stops dead, slightly frightened, when he
sees them all. They look at him with curiosity. It should
be clear to us that he recognizes them but none of them
recognizes him.

(CONTINUED)

28 CONTINUED (2):

MR. GREEN
(eventually)
I got a similar letter...

MISS SCARLET
(to PROFESSOR PLUM)
So did we, didn't we?

MR. BODDY
I also received a letter.

Meanwhile, YVETTE has been placing the main course in front of MR. BODDY. He waves it away.

MR. BODDY
(continuing)
No thanks, Yvette, I'm not hungry.

MR. GREEN flashes a look at them both. Again he is quick on the uptake.

MR. GREEN
How did you know her name?

MR. BODDY smiles at YVETTE, and slides his hand up her skirt. She edges away, disgusted. *

MR. BODDY
We know each other, don't we dear?

She nods, almost imperceptibly.

WADSWORTH
Forgive my curiosity, Mr. Boddy, but did your letter say the same thing?

MR. BODDY
(brusque)
No.

WADSWORTH
I see. Can I interest any of you in fruit or dessert? *

No one is interested. They shake their heads. Much of the main course has been left uneaten.

(CONTINUED)

28 CONTINUED (3):

WADSWORTH

(continuing)

In that case, may I suggest
that we adjourn to the Study
for coffee and brandy, at which
point I believe our unknown host
will reveal his intentions.

They all rise. The MEN stand aside to let the LADIES out
first.

COLONEL MUSTARD

Ladies first.

WADSWORTH signals to YVETTE to start clearing the table.

COLONEL MUSTARD

(continuing)

If he's in the study, why didn't
he join us for dinner?

MISS SCARLET

Well, I'm certainly looking
forward to meeting him.

29 INT. THE STUDY

We see the Study. It is empty. The GUESTS, led by
WADSWORTH cross the Hall from the Dining Room, and enter
the Study. They stop and look around.

MR. GREEN

(surprised)

There's no one here.

MISS SCARLET

Mind if I smoke?

She offers cigarettes around. PROFESSOR PLUM takes one,
and lights them both up.

WADSWORTH

Please help yourselves to coffee
and brandy, and be seated.

And he crosses to the desk, past a blazing log fire. On
the desk there is a plain brown envelope simply addressed:
'TO WADSWORTH. PLEASE OPEN AFTER DINNER'. He picks it up.
They settle on chairs and sofas around the room.

(CONTINUED)

29 CONTINUED:

It is a comfortable room, oak panelled, chintz covered upholstered chairs and sofa forming a contrast with the heavy leather furniture in the Library and the elegance of the Dining Room. Unlike the other rooms, which have wooden parquet flooring, the Study has Persian rugs over a soft wall-to-wall carpet.

Sitting in silence as they all watch him, WADSWORTH opens the brown Manilla envelope. He withdraws a short letter. He glances at it, then looks around, replacing the envelope on the desk.

WADSWORTH

(continuing)

Ladies and gentlemen, I am instructed to explain to you what you all have in common with each other. Unless...

(he glances at MR. BODDY)

... unless you would care to do the honors, Mr. Boddy.

MR. BODDY makes no reply for a moment -- then he stands up.

MR. BODDY

We have been dragged down here for nothing, and I suggest that we all leave.

And he goes to the door. WADSWORTH moves to the door for a discreet word.

WADSWORTH

I'm sorry, sir, but you cannot leave this house.

MR. BODDY

(snarling)

Who's going to stop me?

WADSWORTH

There is no way out.

MR. BODDY goes out into the Hall. The OTHERS, intrigued and frightened, stand and follow MR. BODDY.

30 INT. THE HALL

He crosses to the front door and then tries to open it. It is locked. As he does so, all the GUESTS crush into the doorway to watch.

(CONTINUED)

30 CONTINUED:

MR. BODDY

This is an outrage. How dare
you hold us prisoner!

The OTHERS all speak at once.

(COLONEL MUSTARD: Hear, hear.
(MISS SCARLET: What is this?
(MRS. PEACOCK: I'm getting very frightened.
(MR. GREEN: He's right!
(MRS. WHITE: Let us out.
(PROFESSOR PLUM: You've no right to do this.

WADSWORTH quiets them down.

WADSWORTH

Ladies and gentlemen -- please
(he gets some silence)
Please return to the Study and
all will be explained. You too,
Mr. Boddy.

They turn. Reluctantly, MR. BODDY follows. From a
P.O.V. over MR. BODDY's shoulder, we can see that
he has seen the Conservatory. *

He hurries towards it.

WADSWORTH

(from the Study)

Other way.

But MR. BODDY takes no notice. So WADSWORTH hurries out
into the Hall and hastens down the Hall in pursuit of
MR. BODDY.

31
thru OMITTED
33 *

34 INT. THE CONSERVATORY - NIGHT

Huge green creeping vegetation covers the room. There
are many potential lurking places in here. The rain
is beating down loudly on the glass roof.

(CONTINUED)

34 CONTINUED:

MR. BODDY is running into the room which, like all conservatories, is mostly made of glass.

He jumps onto a ledge at the far end, and picks up a flower pot preparatory to breaking the glass. WADSWORTH almost runs into the Conservatory.

WADSWORTH

You can't get out that way.

MR. BODDY

Why not? It's just glass.

WADSWORTH

Yes. But if you look carefully, you'll see the barbed wire outside the window.

From an EXTERIOR POV we look in at the Conservatory, swathed in barbed wire.

We see them turn, and leave the Conservatory.

35 INT. THE STUDY

Now everyone is sitting. YVETTE, who is waiting there, sees that they have refills of coffee, and starts to hand brandies around. Brandies are silently accepted by COLONEL MUSTARD, PROFESSOR PLUM, and MISS SCARLET. WADSWORTH stands in front of the crackling log fire, and consults the contents of the envelope which he opened in Scene 29.

WADSWORTH

Ladies and gentlemen, you all have one thing in common. You are all being blackmailed.

They all glance nervously at each other.

WADSWORTH

(continuing)

For some considerable time all of you have been paying what you can afford -- and, in some cases, more than you can afford -- to someone who threatens to expose you. And none of you know who's blackmailing you, do you?

(CONTINUED)

35 CONTINUED:

MRS. PEACOCK
(unconvincingly)
I've never heard anything
so ridiculous, nobody could
blackmail me, my life's an
open book. I've never done
anything wrong.

They all look at her.

WADSWORTH
Anybody else wish to deny it?

No one replies. They are watchful, and waiting.

WADSWORTH
(continuing)
Very well. As everyone here is
in the same boat, there is no
harm in my revealing some
details. And my instructions
are to do so.

He looks through some typewritten papers that were in the
brown envelope. He nods to YVETTE to leave the room. They
watch her go. The door closes behind her.

MRS. WHITE
Don't you think that you might
spare us this humiliation?

WADSWORTH
I'm sorry. Professor Plum --
you were once a Professor of
Psychiatry specializing in
paranoid and homicidal loonies
suffering from delusions of grandeur.

PROFESSOR PLUM
Yes, but now I work at the United
Nations.

WADSWORTH
So your work has not changed.
But you don't practice medicine
at the UN. His license to
practice has been lifted. Correct?

MISS SCARLET is very interested in this revelation.

MISS SCARLET
Why? What did he do?

(CONTINUED)

35

CONTINUED (2):

WADSWORTH

You know what doctors aren't
allowed to do with their lady
patients?

MISS SCARLET

Yes?

WADSWORTH

Well -- he did.

MISS SCARLET looks at him with a smile, MRS. PEACOCK
with disgust.

MRS. PEACOCK

How disgusting!

WADSWORTH turns to MRS. PEACOCK.

WADSWORTH

Are you making moral judgements,
Mrs. Peacock? How then do you
justify taking bribes in return
for delivering your husband
Senator Peacock's vote to certain
lobbyists?

MRS. PEACOCK

My husband's a paid consultant.
There's nothing wrong with that.

WADSWORTH

Not if it's publicly declared.
But if the payment is delivered by
slipping used greenbacks in plain
envelopes under the door of the
men's room, how would you describe
that transaction?

MISS SCARLET

I'd say it stank!

MRS. PEACOCK

(scathing)

How would you know, you've never
been in that mens room.

PROFESSOR PLUM

So it's true.

MRS. PEACOCK

No, it's a vicious lie.

(CONTINUED)

35 CONTINUED: (3):

COLONEL MUSTARD is listening with pleasure.

WADSWORTH

(smoothly)

I'm sure we are all glad to hear that. But you've been paying blackmail for over a year now, to keep this story out of the papers.

MRS. WHITE

I'm willing to believe you. I'm also being blackmailed for something I didn't do.

MR. GREEN

Me too.

COLONEL MUSTARD

And me.

MISS SCARLET

(cheerfully)

But not me!

WADSWORTH is surprised.

WADSWORTH

You're not being blackmailed?

MISS SCARLET

Oh I'm being blackmailed all right. But I did what I'm being blackmailed for.

They all look at her, stunned by this open admission of guilt.

PROFESSOR PLUM

What did you do?

MISS SCARLET

Well, to be perfectly frank, I run a 'specialized' hotel -- and a telephone service which provides gentlemen with the company of a young lady for a short while.

PROFESSOR PLUM takes out a notepad and pencil. He is interested.

PROFESSOR PLUM

Oh yeah? What's the phone number?

(CONTINUED)

35 CONTINUED (4):

MRS. PEACOCK is appalled. She stares at PROFESSOR PLUM, disgust written all over her face. But MR. GREEN is thinking.

MR. GREEN

So how did you know that Colonel Mustard works in Washington? Is he one of your clients?

COLONEL MUSTARD

Certainly not!

He stands and walks over to the window.

MR. GREEN

I was asking Miss Scarlet.

COLONEL MUSTARD turns on MISS SCARLET. The dialogue is going very fast.

COLONEL MUSTARD

Tell them it's not true.

MISS SCARLET

(obediently)

It's not true.

PROFESSOR PLUM

Is that true?

MISS SCARLET

No, that's not true either.

MR. GREEN

(triumphantly)

Aha! So it is true.

WADSWORTH

A double negative!

COLONEL MUSTARD

(horrified)

A double negative? You mean you have -- photographs?

MISS SCARLET nods.

WADSWORTH

That sounds like a confession to me. In fact, the double negative has led to proof positive.

(to COLONEL MUSTARD)

I'm afraid you gave yourself away, sir.

(CONTINUED)

35 CONTINUED (5):

And WADSWORTH chuckles a patronizing chuckle.

COLONEL MUSTARD
Are you trying to make me look
stupid in front of the other guests?

WADSWORTH
(smoothly)
You don't need any help from
me, sir.

COLONEL stalks away and sits, angrily.

PROFESSOR PLUM
But seriously...I don't see what's
so terrible about Colonel Mustard
visiting a house of ill-fame. Most
soldiers do, don't they?

WADSWORTH refers to his notes, the ones which came out
of the brown envelope.

WADSWORTH
But he holds a sensitive security
post in the Pentagon. MRS. WHITE
you have been paying our friend
the blackmailer ever since your
husband died in...shall we say...
mysterious circumstances.

MISS SCARLET laughs. MRS. WHITE turns to her.

MRS. WHITE
What's so funny?

MISS SCARLET
I see! That's why he's lying on
his back! In his coffin!

MRS. WHITE
I didn't kill him.

COLONEL MUSTARD
Then why are you paying the
blackmailer?

But MRS. WHITE remains silent. And impassive. MISS
SCARLET is curious.

MISS SCARLET
What did he do?

(CONTINUED)

35 CONTINUED (6):

MRS. WHITE

He was a scientist. Nuclear physics. He was found dead at home. His head had been cut off. So had his...you know.

She can't say it, but she gestures vaguely in the direction of her groin. The MEN look at her in horror!

MRS. WHITE

(continuing)

I'd been out all evening, at the movies.

MISS SCARLET

(irreverently)

What was showing?

MRS. WHITE

"From Here To Eternity."

MR. BODDY

(with approval)

How very appropriate.

MR. GREEN coughs discreetly. Everyone looks at him. He stands up, licks his lips nervously. He is trying to find the courage to speak openly.

MR. GREEN

Um...I have something to say. I'm not going to wait for Wadsworth here to unmask me. I work for the State Department, and I am a homosexual.

MRS. PEACOCK tut-tuts and moves along the sofa a little further away from him.

MR. GREEN

(continuing)

I feel no personal shame or guilt about this, but I have to keep it quiet or I would lose my job on security grounds.

There is silence for a moment.

PROFESSOR PLUM

Well -- that just leaves Mr. BODDY.

All eyes turn to MR. BODDY. He says nothing.

(CONTINUED)

35 CONTINUED (7):

MISS SCARLET
What's your little secret?

WADSWORTH
His secret? Oh, I thought
you'd all realized. He's the
one who's blackmailing you all.

There is a flash of lightning and a clap of thunder. This
information comes as a bombshell to all of them. COLONEL
MUSTARD stands up again.

COLONEL MUSTARD
You bastard!

He moves menacingly towards MR. BODDY. MR. BODDY stands up
too. WADSWORTH intervenes between them.

WADSWORTH
Colonel -- please! Don't do
anything rash.

PROFESSOR PLUM
Wait a minute, wait a minute.
I want to ask a question.

There is silence. They all look at him.

PROFESSOR PLUM
(continuing)
Wadsworth, why have you been
asked to unmask Mr. Boddy in this
fashion?

WADSWORTH
Blackmail depends on secrecy.
You have all admitted how he's
been able to blackmail you. All
you have to do is tell the police,
then he will be convicted, and
your troubles will be over.

The GUESTS are all horrified.

ALL
The police? / You must be crazy.? .
How can we tell the police? / I'd
be ruined. / It'd be the end of
my career. / Let me out of here.
(and so forth, all together)

They have surrounded WADSWORTH, vehemently remonstrating
with him.

(CONTINUED)

35 CONTINUED (8):

MR. BODDY
(complacently)
You see, Wadsworth, it's not
so easy. They'll never tell
the police.

WADSWORTH
Then I shall. I have evidence
in my possession...and this
conversation is being tape
recorded.

36 INT. BILLIARD ROOM

YVETTE is standing beside an old-fashioned reel-to-reel
tape recorder, monitoring the recording of the conversation
taking place in the Study. The tape recorder is placed in
a cupboard, the doors of which are open.

They are all speaking more or less together.

MR. GREEN (V.O.)
Point of order, Sir. Tape recordings
aren't admissible evidence.

(COLONEL MUSTARD: I'll deny everything.
(MRS. WHITE: I've admitted nothing.
(MRG. PEACOCK: Nor have I.

37 INT. THE STUDY/WADSWORTH

Makes himself heard above the hubbub.

WADSWORTH
Ladies and gentlemen - the police
have already been invited. They
will be here in forty-five minutes.
Tell them the truth and Mr. Boddy
will be behind bars.

They all stare at him in panic. Then MR. BODDY walks
to the door.

WADSWORTH
(continuing)
Where are you going, sir?

(CONTINUED)

37 CONTINUED:

MR. BODDY

I think I can help them make
up their minds. May I just get
my little attache case from the
Hall?

WADSWORTH is puzzled. And worried.

38 INT. THE HALL

MR. BODDY emerges from the Study and crosses the Hall. He
picks his case up and returns to the Study.

39 INT. THE STUDY

MR. BODDY re-enters, leaving the door open. He places
his attache case on the desk, turns to face his victims.

MR. BODDY

Can anybody guess what's in here?

They look at each other, nonplussed.

MRS. WHITE

The evidence against us, no doubt.

MR. BODDY smiles, shakes his head and opens the case.
In the case are six giftwrapped parcels. He hands one
to each of his SIX GUESTS.

MISS SCARLET

We didn't know we were meeting you
tonight. Did you know you were
meeting us?

MR. BODDY

Oh, yes.

MRS. WHITE

What were you told precisely?

MR. BODDY

Merely that you were all meeting
to discuss our little...financial
arrangements. And that if I did
not appear, Wadsworth would be
informing the police about it all.
Naturally I could hardly resist
putting in an appearance.

They are all staring at the smug, complacent, loathsome
figure of MR. BODDY.

(CONTINUED)

39 : CONTINUED:

MR. BODDY

(continuing)

Open them.

They look at the presents in their hands. MR. BODDY pours himself a brandy from the decanter, sniffs the bouquet, and sips it.

MISS SCARLET shrugs.

MISS SCARLET

Why not? I enjoy getting presents from strange men.

She carefully removes the ribbon, the wrapping paper and comes to - a cardboard box. Slowly she lifts the lid. Puzzled, she lifts out a heavy brass candlestick. She looks at MR. BODDY.

MISS SCARLET

(continuing)

A candlestick? What's this for?

MR. BODDY

Use your imagination.

MISS SCARLET

There's no candle.

(she smiles)

Now if there were a candle my imagination would be working overtime.

MR. BODDY looks around the group.

MR. BODDY

Nobody else going to open up?
Go on, pretend it's Christmas.

MRS. WHITE opens her present, and finds a rope. Then COLONEL MUSTARD, who gets a wrench. MR. GREEN gets a lead pipe. MRS. PEACOCK gets a dagger. And PROFESSOR PLUM opens his present. It contains a revolver.

They look at their gifts at first in confusion and, as the revolver appears, in horror.

MR. BODDY

(continuing)

In your hands you each have a lethal weapon. If you denounce me to the police, you will also be exposed and humiliated...I'll see to that in court.

(CONTINUED)

39 CONTINUED (2):

He is walking around the room, coming face to face with each of them in turn as he speaks.

MR. BODDY

(continuing)

But, if one of you kills Wadsworth now, no one but the seven of us will ever know.

WADSWORTH reacts, appalled, as the others eye him speculatively, weapons at the ready.

MR. BODDY

(continuing)

He has the key to the front door, which he told me would only be opened over his dead body.

MR. BODDY is now face to face with WADSWORTH.

MR. BODDY

(continuing)

I suggest we take him up on that offer.

He crosses to the door of the Study, and turns to face them all.

MR. BODDY

(continuing)

The only way to avoid finding yourselves on the front pages is for one of you to kill Wadsworth. Now!

And, standing right beside the door to the Study, he switches off the lights.

The room, and the SCREEN, are plunged into BLACKNESS. Thuds. Gasps. Screams. A gun-shot. A sound of shattering glass or china. Scuffles. Groans. The lights are switched on - and MR. BODDY LIES on the floor. Prone. Face down.

Everyone else is standing where they were standing when the lights went out. CAMERA has HIGH POV, directly above the centre of the room, looking down.

They all stare at MR. BODDY, then rush towards him.

MRS. WHITE

Is he alive?

(CONTINUED)

39 CONTINUED (3):

PROFESSOR PLUM
Stand back - give him air -
let me see!

They move back. PROFESSOR PLUM gives him a hasty
examination. Then he looks up.

PROFESSOR PLUM
(continuing)
He's dead.

There is stunned silence.

MRS. WHITE
Who had the gun?

PROFESSOR PLUM stands up, surprised.

PROFESSOR PLUM
I did.

The gun is now on the floor, nearby.

MRS. PEACOCK
(hysterically)
So you shot him!

PROFESSOR PLUM
I didn't!!

MRS. PEACOCK
Well, you had the gun. If you
didn't, who did?

PROFESSOR PLUM
Nobody! Look, there's no gunshot
wound.

PROFESSOR PLUM turns MR. BODDY over. They all look
at his front. He's right - there's no bullet wound.

PROFESSOR PLUM
(continuing)
Somebody tried to grab the gun in
the dark. And the gun went off.
(he looks around)
Look, the bullet broke that vase
on the mantel.

COLONEL MUSTARD crosses over to have a look.

(CONTINUED)

39 CONTINUED (4):

COLONEL MUSTARD.

He's right. And there's a bullet
lodged in the panelling. Here!
See?

They all cross to have a look at it.

MR. GREEN

So how did he die?

They all stare accusingly at PROFESSOR PLUM.

PROFESSOR PLUM

(defensively)

I don't know. I'm not a forensic
expert.

MRS. WHITE comments in her soft-spoken way:

MRS. WHITE

But one of us must have killed him.

This quiet observation produces a fearful silence.
They all look at each other nervously, aware that a
murderer is present amongst them.

MR. GREEN

I didn't do it!!!

MRS. PEACOCK

I need a drink.

She puts down the dagger and picks up the brandy
goblet that MR. BODDY placed on the table near the
door just before the lights went out. She raises
it to her lips, and sips a little.

PROFESSOR PLUM

Maybe it's poisoned!

MRS. PEACOCK screams, and drops the glass. She continues
screaming, hysterically. They have to escort her to the
sofa where, after some moments of continued screaming, MR.
GREEN slaps her face.

This stops her, abruptly.

They all look at him. More violence! Is he the
murderer?

MR. GREEN

(defensively)

I had to stop her screaming.

(CONTINUED)

CONTINUED (5):

COLONEL MUSTARD

Was the brandy poisoned?

They all - except for MRS. PEACOCK who is half-sitting half-lying on the sofa - hurry over to look at the brandy goblet. But it lies broken on the floor.

MISS SCARLET

Looks like we'll never know.

MR. GREEN

Unless she dies too.

They all hurry over to the sofa and stare at MRS. PEACOCK. She seems all right.

From another room comes a TERRIBLE SCREAMING SCOUND. *
They all freeze, and stare at each other in terror. Then, at once, MR. GREEN starts screaming too.

MR. GREEN

Aaaaaaaaagh!

COLONEL MUSTARD

STOP SCREAMING, SIR!

The screaming from the other room is still continuing too. COLONEL MUSTARD grabs MR. GREEN by his lapels, then slaps his face.

COLONEL MUSTARD

(continuing)

WHY ARE YOU SCREAMING?

MR. GREEN

BECAUSE I'M FRIGHTENED!

COLONEL MUSTARD

WHAT OF?

MR. GREEN

SCREAMING. THERE'S SOMEBODY
SCREAMING NEXT DOOR!

And indeed somebody is still screaming next door. They all rush out together and into the Hall.

(CONTINUED)

40 INT. HALL

The GROUP rushes into the Hall. The screaming seems to be coming from the Billiard Room. It is still continuing. COLONEL MUSTARD tries the handle. The door is locked. He knocks on the door. He rattles the handle, then pounds on the door again. THE SCREAMING STOPS.

COLONEL MUSTARD
Open the door!

MISS SCARLET
Hullo-oh! Yoo-hoo! Open the door.

At this moment YVETTE opens the door.

They rush in.

41 INT. BILLIARD ROOM

There is silence, apart from a faint rhythmic clicking sound.

WADSWORTH
You're alive!

YEVETE
No thanks to you.

She is furious.

WADSWORTH
What do you mean?

YVETTE
You get me here, to this house,
locked up with a murderer.

MRS. WHITE
So the murderer is in this room.

YVETTE
Yes!!

MR. GREEN
Where?

He looks desperately at PROFESSOR PLUM who is standing next to him.

YVETTE
We're all looking at him.

(CONTINUED)

41 CONTINUED:

They all look around desperately.

YVETTE

(continuing)

Or her. It's what Mrs. White said
in the Study: one of you is the
killer.

PROFESSOR PLUM

How do you know she said that?

YVETTE

The tape.

She indicates the tape recorder, the reels still
turning, a small piece of tape catching on a reel
makes the clicking sound.

YVETTE

(continuing)

I was listening. I can't stay
in here by myself.

WADSWORTH

Then come back to the Study with
me.

YVETTE

With a murderer!

COLONEL MUSTARD

There's safety in numbers, my dear.

She nods. WADSWORTH switches off the tape recorder.

MR. GREEN

Aah!

WADSWORTH spins around.

WADSWORTH

What?

MR. GREEN

Did you see that?

WADSWORTH

What?

MR. GREEN

That!

(CONTINUED)

41 CONTINUED (2):

WADSWORTH

No.

MR. GREEN

Neither did I!

*
*
*
*

42 INT. STUDY

And they return to the Study. MR. BODDY is still lying there on the floor. MRS. PEACOCK sits on the sofa again. They stare at the scene.

MR. GREEN

Is there no indication of how he died?

PROFESSOR PLUM

No.

ANGLE ON WADSWORTH

WADSWORTH

This is terrible. This is absolutely terrible. This is not what I'd intended. OH MY GOD!

He crosses to a chair and sits. MRS. WHITE realizes the full impact of his remarks.

MRS. WHITE

Not what you intended?

Then they all stare at him. WADSWORTH mops his brow. *

MRS. SCARLET

So you're not the Butler? *

WADSWORTH

I'm not the butler. But I am a butler. In fact, I was his butler.

And WADSWORTH points to the body of MR. BODDY.

PROFESSOR PLUM

So if he told you to invite us all to his house, why did he arrive late? *

WADSWORTH confesses:

WADSWORTH

I invited you. In fact, I wrote the letters. It was all my idea.

(MORE)

(CONTINUED)

42

CONTINUED:

Now WADSWORTH is building himself up into an emotional state, a panic attack.

MRS. WHITE

Wait a minute! I don't understand.
Why did you invite us all here to
meet your late employer? Were you
assisting him to blackmail us?

WADSWORTH

Certainly not! *

COLONEL MUSTARD

(firmly)

I think you'd better explain. *

WADSWORTH

Please sit down.

They all take a seat. Unfortunately there are only
seven possible places to sit. MR. GREEN gets to two
or three of them a moment too late. Finally, as
there is nowhere for him to sit, he perches on the
edge of a table. He settles himself comfortably
to listen. *

WADSWORTH *

(continuing)

Right. When I... *

MR. GREEN's table collapses. And with it go the lamp,
bottle of liquor and glasses that were on it. MR.
GREEN, very embarrassed, picks himself up. Scotch
is pouring into PROFESSOR PLUM's lap.

MR. GREEN

I'm sorry, I'm a little accident
prone.

COLONEL MUSTARD

(not hearing)

He's a little what?

MISS SCARLET

He's a little jerk!

MISS SCARLET lights up another of her ever present
cigarettes.

(CONTINUED)

WADSWORTH

When I said that I was Mr. Boddy's butler, this was both true and misleading. I was once his butler, but it was not his untimely death this evening which brought my employment with him to an end. Oh, no!

COLONEL MUSTARD

When did it come to an end?

WADSWORTH

When my wife decided to... end her life. She too was being blackmailed by this odious man who now lies dead before us. He hated my wife for the same reason that he hated all of you. He believed that you were all thoroughly un-American. For some reason he felt it was inappropriate for a Senator to have a corrupt wife, for a doctor to screw his patients, for a wife to emasculate her husband, and so forth.

He is speaking without irony. WADSWORTH is a very sincere fellow who always tries to understand.

MR. GREEN

But this is ridiculous. If he was such a patriotic American, why didn't he report us to the relevant authorities?

WADSWORTH

He decided to turn his information to good use and make a little money out of it. What could be more American than that? Mr. Boddy was truly an apostle of free enterprise. He became a rich man...

(darkly)

But money is the fruit of all evil.

PROFESSOR PLUM

And what was your role in all this?

WADSWORTH

I was a victim, too. At least my wife was.

(CONTINUED)

WADSWORTH (CONT'D)

She had joined the anti-Hitler League before the war, under the impression that this would be a patriotic act.

(hysterically)

Well, we all make mistakes! She found herself in the company of some Communists and Socialists...

(everybody gasps in shock and horror!)

And she befriended one or two of them.

(most profound disapproval.

Wadsworth is very upset)

I know, I know that this was a foolish thing to do and subsequently she regretted it very deeply.

WADSWORTH, now tearful, wipes his eye with the back of his hand. MRS. WHITE offers him her hankkerchief.

WADSWORTH (continuing)

Mr. Boddy threatened to give my wife's name to The House Un-American Activities Committee unless she named her Socialist friends. She refused - and so he blackmailed her. We had no money - and the price of his silence was that we worked for him for nothing. We were slaves. Well, to make a long story short...

COLONEL MUSTARD (to MRS. PEACOCK)

Bit late for that.

WADSWORTH

The suicide of my wife preyed on my mind and created a sense of injustice in me, and I resolved to put Mr. Boddy behind bars. It seemed to me that the best way to do it and to free all of you from the same burden of blackmail was to get us all face to face, confront Mr. Boddy with his crimes, extract a confession and then turn him over to the police.

PROFESSOR PLUM stands, and looks at the OTHERS, relieved that he understands what has been going on.

PROFESSOR PLUM

So! Everything is explained.

COLONEL MUSTARD

Yes. He's a subversive!

MRS. PEACOCK nods vigorously. MISS SCARLET shakes her head.

MISS SCARLET

Nothing's explained. We don't know who did it.

42 CONTINUED:

PROFESSOR PLUM
Who else is in the house?

WADSWORTH and YVETTE
(together)
Only the Cook.

ALL GUESTS
AAAAAHHH, THE COOK!!

And as a GROUP, en masse, they rush out of the Study.

43 INT. THE HALL.

EVERYBODY rushes across the Hall to the Kitchen.

44 INT. THE KITCHEN.

It is a large old-fashioned Kitchen, with a range, an Aga cooker, an old porcelain sink. Flagstones. And no COOK. The room is empty. The GUESTS, plus WADSWORTH and YVETTE, rush in. They stop. They look around.

MR. GREEN
She's not here.

And beside him, a cupboard door groans and opens. The COOK falls face first out of the cupboard. Dead. She has a knife in her back. The dagger.

MISS SCARLET screams.

MISS SCARLET
Aaaaaaargh!!

The COOK is in MR. GREEN's arms. He just stands there, aghast, holding her up.

MR. GREEN
I didn't do it!!

They all stare at him.

MR. GREEN
Well, help me, somebody.

MRS. WHITE, COLONEL MUSTARD and PROFESSOR PLUM hurry forward, help MR. GREEN lower the body of the COOK to the floor. WADSWORTH, and the OTHERS, just stand and stare, completely horrified. PROFESSOR PLUM reaches for the knife.

COLONEL MUSTARD
Don't touch it!
(PROFESSOR PLUM stops just in time)
It's evidence.

44 CONTINUED:

WADSWORTH

Not for us. We have to find out who did this. -- and we can't take fingerprints.

COLONEL MUSTARD stands up and stares grimly at WADSWORTH.

COLONEL MUSTARD

I think you'd better explain yourself, Wadsworth.

WADSWORTH

Me? Why me?

COLONEL MUSTARD

You contrived this whole thing.

WADSWORTH

I didn't!

COLONEL MUSTARD

You admitted you did!

WADSWORTH

I admitted I brought you here - but I've told you why. I had no idea that it would turn into this nightmare. I was trying to be your friend.

MRS WHITE smiles a humourless smile.

MRS WHITE

With friends like you...

And she sits at the kitchen table.

MR. GREEN

But Wadsworth - have you no explanation? Why would anyone want to kill the Cook?

MISS SCARLET

The dinner wasn't that bad.

COLONEL MUSTARD eyes her menacingly. He is not amused.

WADSWORTH

(gravely)

I'm afraid she has reaped the fruits of her evil and received her just desserts.

MISS SCARLET

If this was dessert, I'm glad I said no.

COLONEL MUSTARD can contain himself no longer. He turns on MISS SCARLET.

44 CONTINUED:

COLONEL MUSTARD

How can you make jokes at a time like this?

MISS SCARLET

(tough)

It's my defence mechanism.

COLONEL MUSTARD

Some defence! If I were the killer I'd kill you next.

They all stare at him and then slowly back away, terrified.

COLONEL MUSTARD

I said "if".

(MORE)

CONTINUED:

44 CONTINUED (2):

COLONEL MUSTARD (CONT'D)

(very uncomfortable)

Look, let's be rational about
this. Who had the dagger? It was
you, wasn't it, Mrs. Peacock?

They all turn to look at her, standing in the doorway,
next to PROFESSOR PLUM, her eyes averted from the
dead body. She is suddenly frightened. She licks her
lips anxiously.

MRS. PEACOCK

Yes. But I put it down.

PROFESSOR PLUM

Where?

MRS. PEACOCK

In the Study.

MR. GREEN

When?

MRS. PEACOCK

I don't know. Before I fainted,
after I fainted, who knows? But
any of you could have picked it up.

A pause.

WADSWORTH

Look -- I suggest that we move the
Cook's body into the Study.

COLONEL MUSTARD

Why?

WADSWORTH

(irritated)

I already told you -- to keep
the Kitchen tidy!

COLONEL MUSTARD

Got it!

WADSWORTH steps forward to the body. PROFESSOR PLUM,
COLONEL MUSTARD and MR. GREEN help. The COOK was
a big hefty lady, but somehow they lift her up and
cart her out of the Kitchen, PROFESSOR PLUM and
WADSWORTH taking an arm each, COLONEL MUSTARD and MR.
GREEN taking a leg each.

45

INT. THE STUDY

PROFESSOR PLUM, COLONEL MUSTARD, MR. GREEN and WADSWORTH stagger into the Study. We see a WIDE or HIGH VIEW OF the room. It is empty. The same HIGH POV. *

Where MR. BODDY's corpse was, there is nothing. PROFESSOR PLUM realizes it first.

PROFESSOR PLUM

Look!

COLONEL MUSTARD, MR. GREEN and WADSWORTH react in fear.

ALL THREE

What???

PROFESSOR PLUM

The body's gone. *

PROFESSOR PLUM has already let go of the COOK's right arm.

Now, aghast, WADSWORTH lets go of the COOK's left arm. The COOK's top end immediately drops and her head hits the floor with a terrible thud. None of the lifters notice this. They are staring, frightened, at the place where MR. BODDY previously lay. MRS. PEACOCK tries to enter, but she can't get into the room because the FOUR MEN and the COOK's CORPSE are more or less blocking the doorway.

MRS. PEACOCK

What are you all staring at?

MR. GREEN

Nothing.

MRS. PEACOCK

Well -- who's there?

COLONEL MUSTARD

Nobody.

MRS. PEACOCK

What do you mean?

WADSWORTH

(panic-stricken)

Nobody. No body. That's what we mean. Mr. Boddy's body. It's gone.

(CONTINUED)

45

CONTINUED:

Meanwhile MISS SCARLET, MRS. WHITE and YVETTE are crowding into the doorway.

MRS. WHITE

Maybe he wasn't dead.

PROFESSOR PLUM

He was!

MRS. WHITE

We should have made sure.

MRS. PEACOCK

How? By cutting his head off,
I suppose?

MRS. WHITE turns on MRS. PEACOCK.

MRS. WHITE

(angrily)

That wasn't called for.

MISS SCARLET

Well, where is he?

WADSWORTH

We'd better look for him.

MR. GREEN and COLONEL MUSTARD let go of her legs, and both feet thud to the floor. Tentatively, perhaps with EERIE MUSIC, they all search the Study -- opening cupboards, under sofas, under the desk. But there's no sign of the body. Finally, they all stop and stare at each other, completely bemused.

MR. GREEN

He couldn't have been dead.

PROFESSOR PLUM is utterly mystified.

PROFESSOR PLUM

He was! At least, I thought he was. But... what difference does it make now?

MISS SCARLET

(dryly)

It makes quite a difference to him.

★

WADSWORTH

Well, we've got to find out. The police will be here in...

(MOPE)

(CONTINUED)

45. CONTINUED (2):

WADSWORTH (CONT'D)
(looks at his
watch)
... Thirty-five minutes, and we
have another corpse on our hands.

MR. GREEN has an inspiration.

MR. GREEN
Maybe he killed the Cook.

MRS. PEACOCK/MISS SCARLET
Yes.

WADSWORTH
How?

A silence. They can't work it out.

MRS. PEACOCK
(legs slightly
crossed)
Well, if you'll excuse me, I have
to... er... to... er... is there
a ladies' room in the hall?

YVETTE
Oui oui, madame.

MRS. PEACOCK
No, I just want to powder my nose.

MRS. PEACOCK hurries out. Meanwhile MISS SCARLET
has picked up the envelope that WADSWORTH had opened
earlier, and produced some photographic negatives.
She's intrigued.

MISS SCARLET
What's this, Wadsworth?

WADSWORTH steps forward to reclaim them.

WADSWORTH
I'm afraid those are the negatives
to which Colonel Mustard earlier
referred.

COLONEL MUSTARD
My God!

He also steps in.

(CONTINUED)

45 CONTINUED (3):

MISS SCARLET

Were you planning to blackmail him,
Wadsworth?

WADSWORTH is appalled at the idea.

WADSWORTH

Certainly not. I had obtained them
for the Colonel and I was going to
give them back when Mr. Boddy was
unmasked.

MISS SCARLET looks at the photographs.

MISS SCARLET

Hmm. Very pretty.
(she scrutinizes
them)
Would you like to see these, Yvette,
they might shock you.

YVETTE

(primly)

No, thank you. I am a lady.

MISS SCARLET

And how do you know what sort of
pictures they are, if you're such
a lady?

COLOENL MUSTARD steps in to MISS SCARLET.

COLONEL MUSTARD

How dare you, Madam. Give them to
me at once!!

MISS SCARLET

No -- I think there's something
in them that concerns me too.

They struggle over the negatives.

46 INT. THE HALL

Meanwhile, MRS. PEACOCK has found the door of the
Bathroom under the stairs. She tugs at it. It won't
open. She tugs again, the door opens -- and the body
of MR. BODDY falls out. She screams. Blood is
dripping from his head. He falls against her. She
screams and screams.

47 INT. THE STUDY

All the OTHERS hear the screaming.

WADSWORTH
It's Mrs. Peacock!

He rushes out into the Hall. The OTHERS follow, WADSWORTH grabbing the negatives from MISS SCARLET as he goes, and dumping them on the table.

48 INT. THE HALL

MRS. PEACOCK is fighting off MR. BODDY, who is falling all over her. The OTHERS run towards her.

PROFESSOR PLUM
It's Mr. Boddy.

MR. GREEN
He's attacking her.

WADSWORTH and MR. GREEN pull him off her. And they realize that he now has visible injuries. His head has been bashed. Blood is everywhere.

MRS. WHITE
No, he's not. He's dead.

They lay him down.

WADSWORTH
Mr. Boddy? Dead? AGAIN?

MRS. PEACOCK
(faintly)
Oh my God!

PROFESSOR PLUM sees her.

PROFESSOR PLUM
She's going to faint!

WADSWORTH
I'll catch her.

Standing behind her, WADSWORTH holds out his arms to catch her. She faints straight through them and ends up on the floor in a heap. They pick her up and carry her gibbering to a nearby sofa. MR. GREEN looks at his bloodied hands. So do all the OTHERS.

ANGLE ON MRS. WHITE

MRS. WHITE
You've got blood on your hands.

(CONTINUED)

MR. GREEN

I didn't do it!!!

WADSWORTH

He's got new injuries. He's certainly dead now. Why would anyone want to kill him twice?

MISS SCARLET

It seems so... unnecessary.

COLONEL MUSTARD

(reasonably)

It's what we call overkill.

PROFESSOR PLUM

It's what we call psychotic.

MR. GREEN

(insisting)

Unless he wasn't dead before.

PROFESSOR PLUM

What's the difference??

WADSWORTH

That's what we're trying to find out!
We are trying to find out who killed
him, and where, and with what!!

PROFESSOR PLUM

There's no need to shout!

WADSWORTH

I'm not shouting!!

They all stare at him in silence. He realizes that he's wrong.

WADSWORTH

All right. I am! I'm shouting!
I'm shouting! I'm shouting!

He stops shouting and, purple in the face, glares at them defiantly. And the heavy brass candlestick wobbles and topples off the cistern above the loo and hits him on the head. It is bloodstained. He reels. He jolts to the floor. *

Then MRS. PEACOCK screams again out of a combination of fear and shock. *

MRS. PEACOCK

Aaaaaaaaaaagh!

49 EXT. THE ROAD

The rain is still pelting down. Rumbling thunder. Racing clouds. A car is driving down the twisting road near the gates. It is going fast.

CLOSEUP - THE MOTORIST

at the wheel, tense, worried.

EXT. ROAD - ANGLE - CAR

going too fast! It races round a bend, and a cat leaps out into the beam of the headlights. The MOTORIST swerves to avoid it. The CAR SKIDS.

50 INT. THE STUDY

PROFESSOR PLUM, COLONEL MUSTARD, and MR. GREEN are lugging MR. BODDY into the Study. They put him down in the doorway, because their path is blocked by the COOK's BODY. COLONEL MUSTARD takes command.

COLONEL MUSTARD

All right, I'm in command now.
Move the Cook.

MRS. WHITE, MISS SCARLET and YVETTE clamber over the BODY and start to drag the COOK along the floor on her tummy. The dagger is still sticking out of her back.

COLONEL MUSTARD

(continuing)

Put the corpses on the sofa.

The MEN hesitate, too dazed to do anything. COLONEL MUSTARD prompts them, indicating the COOK.

COLONEL MUSTARD

(continuing)

Ladies first.

The MEN put down MR. BODDY's body, and help the LADIES lift the COOK up on to the sofa.

YVETTE

How do we do this? The dagger
will go further into her back.

COLONEL MUSTARD

Tip her forward, over the arm.

They do so.

(CONTINUED)

50

CONTINUED:

COLONEL MUSTARD

(continuing)

Now Mr. Boddy.

They haul him up on to the sofa, next to THE COOK.
Panting, they stand back.

*

COLONEL MUSTARD

(continuing)

Now -- who had access to the
candlestick?

MISS SCARLET

All of us.

MRS. WHITE

You were given it.

MISS SCARLET

Yes, but I dropped it when the
lights went out. Anyone could
have picked it up. You -- him --

WADSWORTH

Look -- there are still all these
weapons -- the rope, the wrench,
the lead pipe, the gun -- let's
put them in this cupboard and
lock it. There's a homicidal
maniac about.

ALL

Yes / Good idea / Great / Lock 'em
up.

WADSWORTH, helped by the OTHERS, puts the remaining
weapons into the cupboard, and locks the door. He
puts the key in his pocket.

MR. GREEN

What are you doing with the key?

WADSWORTH

Putting it in my pocket.

MR. GREEN

Why?

WADSWORTH

To keep it safe, obviously.

(CONTINUED)

50 CONTINUED (2):

MRS. PEACOCK

But that means you can open it
whenever you want.

WADSWORTH

It also means that you can't.

MRS. PEACOCK

But what if you're the murderer?

WADSWORTH

(simply)

I'm not.

COLONEL MUSTARD

(persisting)

But what if you are?

WADSWORTH

It has to be put somewhere! And
if I've got it, I know I'm safe.

MRS. PEACOCK

(emphatically)

But we don't know we are.

MR. GREEN

So where do we leave it?

YVETTE

In the lock?

WADSWORTH

(scathing)

Brilliant!

(he thinks)

I've an idea -- we'll throw
it away.

He rushes out of the Study. The OTHERS follow.

51 INT. THE HALL

Led by WADSWORTH, they all rush to the front door.
WADSWORTH throws open the door, pulls back his arm
rapidly -- preparatory to throwing the key into the
night -- and realizes that he is standing face to
face with the MOTORIST.

(CONTINUED)

51

CONTINUED:

The MOTORIST thinks that WADSWORTH is about to punch him, and he half ducks and puts up his hands to defend himself and to stave off the attack. WADSWORTH's throwing arm freezes.

WADSWORTH

Oh. Sorry. Sorry. Um... can we help?

MOTORIST'S POV

He sees that eight people are packed into the front door, staring at him with various expressions of fear, suspicion, and hysteria.

BACK TO SCENE

MOTORIST

I'm sorry... I didn't mean to disturb the whole household... but my car broke down out here and I was wondering if I could use your phone?

WADSWORTH

Just a moment, please.

MOTORIST'S POV - ALL EIGHT PEOPLE

turn in amongst themselves for a hasty whispered conference. - occasional words float out of the huddle: "He wants to use the phone"... "I say 'no'" "... "What's he doing round here?"... "How can we say no?... "All right? Yes. Yes. Agree".

WADSWORTH turns, and tries to look as dignified and normal as possible.

WADSWORTH

Very well, sir. Would you like to come in?

*

The MOTORIST steps in. ALL EIGHT PEOPLE just stare at him.

MOTORIST

Well... where is it?

WADSWORTH

What? The body?

(CONTINUED)

51 CONTINUED (2):

He inadvertently let the question slip out. The OTHERS react.

MOTORIST
The phone. What body? *

WADSWORTH
There's no body. Nobody. There's
nobody in the Study. *

He points to the Study door. The MOTORIST starts walking towards it. Simultaneously. EVERYONE realizes that that is where the BODIES are.

ALL
NOOOOOOO!!

WADSWORTH
No, no, that's been disconnected,
but I think there's one in the
Lounge.

MOTORIST
Thank you.

WADSWORTH
Walk this way.

He sets off, doing his usual dignified Butler walk. The MOTORIST, realizing that all eyes are on him, follows WADSWORTH in an exact imitation of WADSWORTH's idiosyncratic walk.

52 INT. THE LOUNGE

WADSWORTH indicates the phone to the MOTORIST.

WADSWORTH
When you've made your call, perhaps
you would be good enough to wait
here?

MOTORIST
Certainly.

WADSWORTH retreats to the door, opens it, goes out, and shuts the door. The MOTORIST is now alone in the Lounge.

53 INT. THE HALL - CLOSEUP - WADSWORTH

as he shuts the door. He jumps. COLONEL MUSTARD is right behind him.

WADSWORTH'S POV - COLONEL MUSTARD

miming locking the Lounge door.

BACK TO SCENE

WADSWORTH nods, and turns the key.

54 INT. THE LOUNGE

The MOTORIST is about to dial when he sees and hears a key being turned in the mortice lock. He realizes that he is locked in. He is very anxious.

55 INT. THE HALL

WADSWORTH leaves the key in the lock. He turns to face the SIX GUESTS and YVETTE, who are all staring at him.

COLONEL MUSTARD

Now -- where's that key?

WADSWORTH nods towards the door.

WADSWORTH

Still in the lock.

PROFESSOR PLUM

Not that key. The key to the cupboard. With the weapons.

WADSWORTH

You still wish me to throw it away?

ALL

Yes.

WADSWORTH

Very well.

He walks to the front door. One of the GUESTS opens it for him. He takes the key from his pocket.

56 EXT. FRONT DOOR

This time there is no one waiting outside. He hurls the key far up and away, and it lands in a distant shrubbery, never to be seen again. The front door shuts.

57

INT. THE HALL

WADSWORTH

What now? We've got...

(he looks at

his watch)

... twenty-five minutes left
till the police get here.

COLONEL MUSTARD

I need a drink.

There is a general chorus of "Me, too" from the
GUESTS. COLONEL MUSTARD leads off to the Library.
ALL follow. As they pass the Study door, the
COLONEL stops and looks in. Mr. BODDY and the COOK
are still lying dead on the sofa.

COLONEL MUSTARD

(continuing)

Just checking.

MRS. PEACOCK

Everything all right?

COLONEL MUSTARD

Yes. Two corpses. Everything's
fine.

WADSWORTH, bringing up the rear, speaks to himself
incredulously.

WADSWORTH

Two corpses. Everything's fine?

But COLONEL MUSTARD is leading them all into the
Library.

58

INT. THE LIBRARY

Everyone stands around nervously. COLONEL MUSTARD
pours himself a stiff drink, and tries to take
charge.

COLONEL MUSTARD

Anyone else want a whisky?

MISS SCARLET, MR. GREEN, and PROFESSOR PLUM all step
forward to help themselves.

COLONEL MUSTARD

(continuing)

Right. Pay attention everyone.
Wadsworth, am I right in thinking
that there is nobody else in this
house.

(CONTINUED)

58

CONTINUED:

WADSWORTH

No.

COLONEL MUSTARD eyes him anxiously.

COLONEL MUSTARD

You mean, there is someone else?

WADSWORTH

No. I meant yes. Sorry.

COLONEL MUSTARD

(confused)

What? Look, I want a straight
answer, yes or no. Is there
someone else here or isn't there?

*

WADSWORTH considers this carefully.

WADSWORTH

Um... no.

COLONEL MUSTARD

(a beat)

No there is or no there isn't?

WADSWORTH

Yes.

COLONEL MUSTARD is about to strike him. WADSWORTH
shuts up.

*

MRS. WHITE

Please, can we do something about
this Motorist? Shouldn't we get
him out of the house before he
finds out what's going on here?

MISS SCARLET

Yeah.

PROFESSOR PLUM

How can we turn him out in this
weather?

*

The argument is proceeding at a panic-stricken speed.

MISS SCARLET

If we let him stay in the house
he may get suspicious.

(CONTINUED)

58 CONTINUED (2):

PROFESSOR PLUM

If we throw him out he may get even more suspicious.

COLONEL MUSTARD

If I were him I'd be suspicious already.

MRS. PEACOCK

Look, that Motorist doesn't matter!
Let him stay locked up for another half an hour. Who cares? The police will be here by then, and there are TWO DEAD BODIES IN THE STUDY.

ALL

Sshh!!!

MR. GREEN

(intense whisper)

Well, what do you suggest??

The COLONEL pulls himself together and takes a swig of his drink. Either the alcohol or the panic seems to have caused his brain to seize up.

COLONEL MUSTARD

There seems to be confusion about whether or not we are the only people in this house.

WADSWORTH is getting angry now.

WADSWORTH

I told you there isn't.

COLONEL MUSTARD

(irritated again)

You mean there isn't any confusion or there isn't anybody else?

WADSWORTH

(confused)

Either. Or both.

COLONEL MUSTARD

Then give me a clear answer.

WADSWORTH

Certainly!

(MORE)

(CONTINUED)

58 CONTINUED (3):

WADSWORTH (CONT'D)

(a beat)

What was the question?

COLONEL MUSTARD

Is there anyone else in the house?

ALL

NO!

COLONEL MUSTARD is still unsure, and he eyes WADSWORTH with a steely eye.

COLONEL MUSTARD

(darkly)

That's what he says! But does he know? I suggest we handle this in a proper military fashion. Split up and search the house.

*
*

This suggestion causes a feeling of milk panic in the GROUP.

*

MRS. PEACOCK

Split up?

*

COLONEL MUSTARD

Yes.

(he looks at his watch)

... we haven't much time, so let's split up into pairs.

PROFESSOR PLUM

Pairs?

COLONEL MUSTARD

Yes.

PROFESSOR PLUM looks around at the OTHERS. Clearly he has deep misgivings.

PROFESSOR PLUM

Wait a minute! Suppose that one of us is the murderer. If we split up into pairs, whichever one of us is left alone with the killer might be killed!

*

(CONTINUED)

58 CONTINUED (4):

COLONEL MUSTARD
(triumphantly)
Then we would have discovered
who the murderer was.

MRS. PEACOCK
Yes, but the other half of the
pair would be dead!

COLONEL MUSTARD is quite philosophical about this.
He shrugs.

COLONEL MUSTARD
This is war. Casualties are
inevitable. You can't make an
omelette without breaking eggs.
Every cook will tell you that.

MRS. PEACOCK
Yes, but look what happened to
the Cook!

There is a pause, while they all consider what
happened to the COOK.

MR. GREEN
Are you willing to take that
chance?

COLONEL MUSTARD
What choice have we? *

He waits, expecting a chorus of agreement. After
several moments, they all mutter -- 'none,' 'course *
not, ' not awfully convincing.

YVETTE
Bon D'accord. But it's dark
upstairs and I'm frightened
of the dark -- will anyone
go with me?

PROFESSOR PLUM/COLONEL MUSTARD/
MR. GREEN/WADSWORTH
I will.

They all look at each other sheepishly.

WADSWORTH
I suggest we draw lots for
partners.

(CONTINUED)

58 CONTINUED (5):

He goes over to the fireplace and from the mantle-piece he takes a box of matches (or some long tapers). He goes to the desk, but cannot find anything sharp. So he leaves the Library, gesturing to the OTHERS to follow him.

59 INT. HALL

WADSWORTH, followed by ALL THE OTHERS, crosses the Hall to the Kitchen.

60 INT. THE KITCHEN

WADSWORTH comes into the Kitchen, crosses to a drawer, and produces a sharp carving knife. He turns abruptly, knife in hand. THE OTHERS gasp, step back, cower. WADSWORTH is unaware of this. He sets about cutting the matches into eight different lengths. Then, carefully, his back to THE OTHERS, he places the matches in his hand so that no one can tell their lengths. He turns to face them.

WADSWORTH

Ready? The shortest with the
second shortest, Agreed?

*

PROFESSOR PLUM is a short man. He eyes YVETTE eagerly.

PROFESSOR PLUM

Sure, that's me and Yvette.

*

*

WADSWORTH

No, the matches. And let's say
the two shortest search the
cellar, and so on up.

*

*

*

*

They nod and, one by one, accompanied by TENSE MUSIC, they pick out the matchsticks. Then they compare lengths. And the result? WADSWORTH is paired with MRS. WHITE, YVETTE with MR. GREEN, COLONEL MUSTARD with MISS SCARLET, and PROFESSOR PLUM with MRS. PEACOCK.

*

MRS. PEACOCK

(appalled)

Yuck!

*

MRS. PEACOCK

Why don't we all search the house
together?

(CONTINUED)

60 CONTINUED:

WADSWORTH glances at his watch.

WADSWORTH

We haven't the time. Let's go.

*
*

61 INT. THE HALL

ALL EIGHT GUESTS come out of the Kitchen and into the Hall. We see them divide up into their pairs. PROFESSOR PLUM and MRS. PEACOCK separate from the other six and head towards a doorway that opens up Cellar stairs. WADSWORTH, MRS. WHITE, YVETTE and MR. GREEN all go up the main stairs. COLONEL MUSTARD and MISS SCARLET remain in the Hall.

COLONEL MUSTARD

Well... we know what's in the Study. We've just come from the Library. And the Motorist is in the Lounge. So...?

MISS SCARLET

Let's look at the Billiard Room again.

They cross the Hall, and carefully open the door to the Billiard Room.

62 INT. BILLIARD ROOM

COLONEL MUSTARD and MISS SCARLET come in and nervously search it -- under the table, in the cupboards, behind the full-length drapes at the window... nobody else is there.

63 INT. THE SECOND FLOOR LANDING

WADSWORTH and MRS. WHITE are peering anxiously into a couple of dark bedrooms, slightly unwilling to go in.

WADSWORTH

Are you going in there?

MRS. WHITE

Yes. Are you?

WADSWORTH

Yes.

(CONTINUED)

63

CONTINUED:

They don't move. They stare at each other suspiciously.

WADSWORTH
(continuing;
decisively)

Right!

MRS. WHITE
(equally decisively)

Right!

They don't move. WADSWORTH feels he should explain himself.

WADSWORTH
I... er... I can't see a light
switch. *

MRS. WHITE
Neither can I. But there must be
switches on the bedside lamps.

WADSWORTH
Shall I come in with you? *

MRS. WHITE
(emphatically)
No! I mean... no, thank you.

He goes into the first Bedroom. She goes into the second. The landing is empty for a moment. CAMERA STAYS there. Then both their heads reappear around the doorways, checking on each other.

64

INT. ATTIC STAIRCASE

The rain is still pouring. The wind is howling. MR. GREEN and YVETTE pause at the foot of the staircase. *

MR. GREEN
Do you want to go in front of me?

YVETTE
No.

MR. GREEN
(reassuringly)
I'm sure there's no one up there.

YVETTE
Then you go in front.

(CONTINUED)

64 CONTINUED:

MR. GREEN hesitates.

MR. GREEN

Okay.

But MR. GREEN doesn't move.

65 INT. THE CELLAR STAIRS

PROFESSOR PLUM and MRS. PEACOCK are standing at the top of cold flagstone steps. Cold brick walls.

PROFESSOR PLUM

Well... ladies first.

She looks at the long steep staircase that falls away before her.

MRS. PEACOCK

Er... no, you can go first.

PROFESSOR PLUM

(very polite)

No, no, I insist.

MRS. PEACOCK

No, no, I insist.

PROFESSOR PLUM

What are you frightened of, a fate worse than death?

MRS. PEACOCK

No. Just death. Isn't that enough?

66 INT. THE HALL

COLONEL MUSTARD and MISS SCARLET tentatively push open two big double doors at the far end of the Hall. They open into a huge dark cavernous space. (It is actually the Ballroom.)

COLONEL MUSTARD

What room's this?

MISS SCARLET

Search me.

COLONEL MUSTARD

(eagerly)

Okay.

(CONTINUED)

66 CONTINUED:

He starts to run his hands over her body.

MISS SCARLET
(scathingly)
I didn't mean that literally, get
your mitts off me!

He obeys hastily.

*

67 INT. ATTIC STAIRCASE

YVETTE and MR. GREEN have not moved.

YVETTE
Go on. I'll be right behind you.

MR. GREEN
That's why I'm nervous.

*

YVETTE
Then let's go together.

MR. GREEN nods. Side by side they walk up the narrow staircase. There isn't room for them both! They look ridiculous, squeezed together.

68 INT. CELLAR STAIRS

Side by side PROFESSOR PLUM and MRS. PEACOCK are walking down the dark cellar stairs. It's not easy.

69 INT. THE HALL

Side by side, COLONEL MUSTARD and MISS SCARLET try to get into the big dark room through the one open double door. It's not possible. They bang into each other.

70 INT. FIRST BEDROOM

WADSWORTH is groping round in the first bedroom, trying to find a lamp.

71 INT. SECOND BEDROOM

MRS. WHITE is doing the same thing in her room.

72 INT. THE CELLAR

PROFESSOR PLUM and MRS. PEACOCK have reached the bottom of the steps. Various dark rooms open out in front of them. Eyeing each other with the greatest suspicion, they back away and into separate rooms.

73 INT. FIRST BEDROOM

WADSWORTH finds a bedside lamp and switches it on.

74 INT. SECOND BEDROOM

MRS. WHITE, in the second Bedroom, sees some light spilling through an interconnecting door from the first Bedroom to the second. With the aid of this light she too finds a switch, and switches it on. She looks round. She is in a children's nursery full of toys -- dolls, big bears, rocking horses, trains, etc.

75 INT. BALLROOM

COLONEL MUSTARD or MISS SCARLET switch on a light. They see a huge Ballroom stretching before them, a piano at the end.

COLONEL MUSTARD

Nobody here.

MISS SCARLET

(nervously)

Unless... in those cupboards or behind those curtains.

COLONEL MUSTARD's nerve fails him.

COLONEL MUSTARD

You look, I'll search the Kitchen.

He goes. MISS SCARLET goes slowly and fearfully towards the curtains. Sharply she pulls them back. Nobody there.

76 EXT. THE COUNTRY LANE

The MOTORIST's car stands just off the side of a road. Then we see that a POLICE patrol car is driving slowly down the road towards it.

77 INT. POLICE CAR

There is a COP alone in the patrol car. He sees the MOTORIST's abandoned car. He eyes it suspiciously. He pulls up some way past the MOTORIST's car.

77A INT. THE HALL

A gloved hand -- male or female, we can't tell -- removes the key from the lock in the Lounge door.

78 INT. THE STUDY

We see the desk in the Study. On it lies the envelope from which WADSWORTH has earlier withdrawn the letter which he reads to all the GUESTS.

The GLOVED HAND pulls the envelope from the desk. It pulls out NEGATIVES and PHOTOGRAPHS, one of MR. BODDY, another of THE COOK, another of MR. GREEN. Then one of the MOTORIST, the MOTORIST, in Army uniform, at the wheel of a Jeep.

NEW ANGLE

The photographs of COLONEL MUSTARD and YVETTE which were earlier left on the table, are being examined. We also see some letters and other papers. Then they are stuffed back into the envelope, which is thrown on to the blazing log fire. It burns up.

CAMERA MOVES WITH the GLOVED HAND, ACROSS TO the cupboard. The key is inserted into the lock, the door opens, and the weapons are revealed.

79 EXT. ROAD

The COP walks slowly, curiously, up towards the MOTORIST's car, and wanders around it.

80 INT. THE LOUNGE

The MOTORIST is on the telephone.

MOTORIST

I'm a little nervous. I'm in this big house, and I've been locked into the Lounge... and the funny thing is, there's a whole group of people here having some sort of party and one of them is my old boss from...

(CONTINUED)

80 CONTINUED:

Then, held in a gloved hand that could be male or female, the wrench comes INTO SHOT and hits the MOTORIST on the head. He falls. The PHONE drops. The wrench is dropped.

81 INT. THE BALLROOM

MISS SCARLET is leaving the BALLROOM. She comes out into the Hall. She calls nervously.

MISS SCARLET
Colonel Mustard? Colonel Mustard?

COLONEL MUSTARD comes out of the Kitchen, and meets her.

COLONEL MUSTARD
There's no one in the Kitchen.

MISS SCARLET
Shall we try the Conservatory?

He nods. They go into it.

82 INT. CONSERVATORY

This is an eerie looking room, in the dark. Big trees and plants make weird shapes and shadows. But within a few moments COLONEL MUSTARD finds the light switch. And looks around.

COLONEL MUSTARD
Look!

He points. We see that a panel in the wall is slightly ajar. They cross to it. There are steps down into it. Into pitch darkness.

MISS SCARLET
Looks like a secret passage.

They look at each other nervously.

MISS SCARLET
(continuing)
Shall we see where it leads?

There is a flashlight on a nearby shelf or table.
COLONEL MUSTARD grabs it.

(CONTINUED)

82 CONTINUED:

They look at each other, and then COLONEL MUSTARD steps in.

COLONEL MUSTARD
What the hell! I'll go first.
I've had a good life.

*

She follows him in.

83
thru OMITTED
85

86 INT. THE SECRET PASSAGE

TENSE MUSIC as they wend their way along a dark stone narrow passage. After fifteen seconds or so, they can see light ahead.

COLONEL MUSTARD
Light. Look.

They hurry on.

87 INT. THE LOUNGE

COLONEL MUSTARD and MISS SCARLET emerge into the Lounge.

THEIR POV - MOTORIST

dead on the floor, the wrench beside him.

MISS SCARLET
(quietly)
Oh my God.

88 INT. THE ATTIC

MR. GREEN and YVETTE are in the Attic, picking their way among old junk, chests, grandfather clocks, suitcases and cabin trunks, old family portraits and, above all, cobwebs and dust. They too have found a light switch and can now see what they are doing.

From below comes a sudden sound of MISS SCARLET screaming. And much banging on doors.

(CONTINUED)

88 CONTINUED:

MISS SCARLET (O.S.)
Help!- Help! Help!

YVETTE and MR. GREEN run towards the stairs.

89 INT. SECOND FLOOR LANDING, AND HALL

WADSOWRTH and MRS. WHITE emerge from their respective Bedrooms, hearing the screaming. Then, as YVETTE and MR. GREEN hurtle down the Attic stairs, they all run down the main stairs into the Hall. We MOVE WITH them. As they reach the main Hall, MRS. PEACOCK and PROFESSOR PLUM shoot out of the Cellar and collide with them. CRASH!

Meanwhile, from the Lounge we hear MISS SCARLET SCREAMING. The dialogue, as always, goes at tremendous speed.

MISS SCARLET (O.S.)
Aaaaaaaaaaaghghghghghgh!

MRS. WHITE
Who is it?

MR. GREEN
Where's it coming from?

WADSWORTH
The Lounge!

They all rush to the door of the Lounge. MR. GREEN tries to open it.

PROFESSOR PLUM
The door's locked!

MR. GREEN
I KNOW!

PROFESSOR PLUM
Well, UNLOCK IT!

MR. GREEN
The KEY'S GONE!

PROFESSOR PLUM
Never mind about the key, unlock the door!

MR. GREEN is leaping up and down with rage and frustration.

(CONTINUED)

89 CONTINUED:

MR. GREEN
I CAN'T UNLOCK THE DOOR WITHOUT
THE KEY!!

*
*
*

(he bangs on the
door)
LET US IN! LET US IN!!

90 INT. THE LOUNGE

MISS SCARLET and COLONEL MUSTARD are banging on the
door.

MISS SCARLET/COLONEL MUSTARD
LET US OUT! LET US OUT!

90A INT. THE HALL

*

WADSWORTH has been unable to open the door.

WADSWORTH
It's no good.
(to the door)
Stand back!!

He walks firmly back from the door. He is at his
most macho.

WADSWORTH
(continuing)
There's no alternative. I'll have
to break it down.

He runs at the door full tilt, shoulder first. He
crashes into it. Unfortunately, the door remains
solid and completely immobile.

WADSWORTH
(continuing)
AAAAAagh!

He recoils from the door, clutching a damaged shoulder,
and falls to the floor.

YVETTE
I know! I have it!

She runs into the Study. WADSWORTH rolls around on
the floor in agony. COLONEL MUSTARD and MISS SCARLET
continue yelling and screaming.

(CONTINUED)

90A CONTINUED:

MISS SCARLET/COLONEL MUSTARD (O.S.)
MURDER! HELP! MURDER!

MRS. PEACOCK loses her temper. She shouts at the door.

MRS. PEACOCK
Will you shut up! We're doing
our best.

YVETTE comes running out of the Study. The revolver is in her hand. She trips over WADSWORTH, whom she does not see writhing on the floor. The GUN GOES OFF as she falls. It shoots the gilt rope that holds up the chandelier above the Hall. The chandelier comes loose, hanging on by a thread. Meanwhile, when the gun went off, everyone else dived for cover behind furniture, or flat on the floor. YVETTE picks herself up, and runs to the locked Lounge door. She FIRES the GUN at the lock. The lock is shot away.

There is a pause. Complete silence. Then COLONEL MUSTARD and MISS SCARLET open the door. They look shattered. EVERYONE ELSE picks themselves up.

COLONEL MUSTARD
Why were you shooting that thing
at us?

YVETTE
To get you out.

COLONEL MUSTARD
(appalled)
You might have killed us. I can't
take any more scares. *

The Chandelier comes crashing down behind him. The shock frightens them all out of their wits. *

MISS SCARLET
(quietly)
Look.

She stands aside. They all peer in through the door and see the dead MOTORIST. Then they look at MISS SCARLET and COLONEL MUSTARD. *

(CONTINUED)

90A CONTINUED (2):

MRS. PEACOCK
Which of you did it?

COLONEL MUSTARD
(outraged)
We found him, together. *

MISS SCARLET
There's a secret passage from
the Conservatory. See?

91 INT. THE LOUNGE

They all crowd into the Lounge and gape at the
secret passage.

COLONEL MUSTARD
It comes from the Conservatory. *

MISS SCARLET, overwhelmed by her ordeal, sinks
exhausted on to a sofa.

MISS SCARLET
Thank God you were able to get us
out, Yvette.

They all look at YVETTE. She still has the gun in
her hand. They all suddenly stare at the gun.

PROFESSOR PLUM
Is that the same gun? *

MRS. PEACOCK
From the cupboard? *

PROFESSOR PLUM
But it was locked.

They all look at her!

YVETTE
No. It was unlocked.

They are all amazed.

(CONTINUED)

91 CONTINUED:

ALL
UNLOCKED?

YVETTE
But yes, see for yourself.

92 INT. THE STUDY

Sure enough, the cupboard door is open. And the key is in the lock. They all rush in - and, stopping abruptly, stare at it. Then MRS. PEACOCK turns accusingly on YVETTE.

MRS. PEACOCK
How did you know it was unlocked?
How did you know you could get
at the gun?

YVETTE
(defensive)
I didn't. I think: I break
it open - but it was open
already.

MRS. PEACOCK
(to the OTHERS)
A likely story!!

And at this critical juncture the FRONT DOOR BELL
RINGS. DING... DONG...

They all stand still, frozen in terror, not
knowing whether to go to the front door or not.

(CONTINUED)

92 CONTINUED:

MISS SCARLET
Maybe they'll go away.

They wait. And hope.
DING... DONG...

MR. GREEN
I'm going to open it.

ALL
Why?

MR. GREEN
I've nothing to hide. I didn't
do it!!

He rushes out of the study. They all follow.

93 INT. THE HALL

They rush from the Study to the Hall, towards the
front door.

94 INT./EXT. FRONT DOOR/HALL

The COP is waiting outside the front door. Suddenly
it is opened by MR. GREEN, with the seven OTHERS crowding
the doorway beside and behind him.

COP
Good evening, sir.

MR. GREEN slams the front door in his face. A momentary
pause, then MR. GREEN flings the door open again.

MR. GREEN
Yes?

The COP appears slightly puzzled by this behavior, but
after a moment he continues where he left off.

COP
I found an abandoned car near the gates
of this house. Did the driver come here
for help, by any chance?

They all try to smooth away his suspicions.

(CONTINUED)

94 CONTINUED

ALL
(together, but not
in unison)
No, no, no, no, no, no...

But MR. GREEN feels he must tell the truth.

MR. GREEN
Well, actually, yes.

ALL
NO!!

The COP eyes the group.

COP
There seems to be some disagreement.

ALL
No, no, no, no...

MR. GREEN
Yes.

The COP is not satisfied, apparently.

COP
Can I come in and use the phone?

WADSWORTH is struggling to regain his usual composure.

WADSWORTH
Of course, you may, sir, you may use
the one in the...
(he was about to indicate
the Lounge)
... er... no, you can use the one in
the Stu... No! Um. Would you be kind
enough to wait in the... er...
the Library. *

COP
Sure.

He comes in. As he steps into the Hall, he notices
YVETTE. He stops and eyes her suspiciously.

COP
(continuing)
Don't I know you from somewhere?

(CONTINUED)

94 CONTINUED (2):

She gives a Gallic shrug. WADSWORTH guides the COP across the Hall. MISS SCARLET hurries to the Lounge and PROFESSOR PLUM to the Study. They shut both doors fast (and therefore too loudly) as he walks by. SLAM! SLAM! One after the other! The COP notices. WADSWORTH shows the COP into the Library.

WADSWORTH

Please - help yourself to a drink,
if you like. Not the cognac, though,
just in case.

COP

In case of what?

But WADSWORTH has shut the door, also with a bang. And locked it. But this time he is in a big hurry, and leaves the key in the lock. He hurries back along the Hall, to where the SIX GUESTS and YVETTE are still standing, panic-stricken.

WADSWORTH

What now?

MR. GREEN

We should've told him.

We see, and they see, the door handle being jiggled up and down.

MRS. PEACOCK

It's all very well to say that now...

MR. GREEN

(indignantly)

I said it then!

ALL

Oh, shut up!!

And they all look pretty threatening. So MR. GREEN shuts up. *

95. INT. THE LIBRARY

The COP is trying to open the locked door. Puzzled, he leaves it and crosses to the telephone. He is about to lift the receiver when it RINGS. Very loud. He jumps. Then he answers it.

(CONTINUED)

95 CONTINUED:

COP
Hello?... Yes?... Okay, okay.

96 INT. THE HALL

WADSWORTH and the GROUP have frozen.

COLONEL MUSTARD
Was that the phone?

WADSWORTH
(his eyes widen)
Maybe the Cop answered it.

They turn towards the Library door.

97. INT. THE LIBRARY

The COP is on the phone.

COP
And who shall I say is calling?
(he listens, then replies
sarcastically)
Oh, yes? And I'm Harry Truman.
(there is a torment of
angry abuse shouted down
the line)
Okay, okay, sir, I'll try, sir.
I apologize, but I'm locked in a room
here...

He goes to the door, and jiggles the handle. Then he
calls out through the door.

COP
(continuing)
Let me outa here. You've no right
to shut me in. I'll book you for
false arrest, wrongful imprisonment,
obstructing an officer in the course
of his duty and murder!

There is a momentary pause. Then the key is jiggled, and
unlocked. He sees, and opens the door. WADSWORTH, YVETTE,
COLONEL MUSTARD, MR. GREEN, MISS SCARLET, MRS. WHITE,
MRS. PEACOCK and PROFESSOR PLUM are all standing there.
WADSWORTH speaks with as much innocence as he can muster.

(CONTINUED)

97 CONTINUED:

WADSWORTH

What do you mean, murder?

The COP grins.

COP

I just said that to make you open the door. But what's going on here? Why did you lock me in? And why are you receiving phone calls from J. Edgar Hoover?

WADSWORTH was about to answer one of the first questions, but this last inquiry floors him.

WADSWORTH

What?

COP

J. Edgar Hoover's on the line.

WADSWORTH

J. Edgar Hoover? *

COP *

That's right. The Head of the Federal Bureau of Investigation.

ALL *

The Federal Bureau of Investigation? *

COLONEL MUSTARD

Why is J. Edgar Hoover on your phone?

WADSWORTH

I don't know!! But he's on everybody else's; why shouldn't he be on mine? *

He goes into the Library. He is about to shut the door, when he hesitates and prudently removes the key from the lock. He shuts the door.

98 INT. THE HALL

The COP is left standing in the Hall with the OTHERS.

COP

What's going on here?

MISS SCARLET

We're having a party.

(CONTINUED)

98 CONTINUED:

COP
Mind if I look around?

*

They all stare at him with desperation in their eyes.
Except for MISS SCARLET.

MISS SCARLET
Sure. You show him around, Mr. Green.

MR. GREEN
(squeaking, hysterically
frightened)
Me????

MISS SCARLET
Yes. Why don't you show him the Dining
Room - or the Kitchen - or the Ballroom.

MR. GREEN
(still squeaking)
Fine.
(he pulls himself together,
and lowers his voice two octaves)
Fine! Come with me, officer, I'll show
you the Dining Room - or the Kitchen -
or the Ballroom.

And he leads him away, the COP going somewhat reluctantly,
his eyes lingering on the Study and Lounge doors. As the
COP and MR. GREEN disappear into the Dining Room, MISS
SCARLET turns to the OTHERS.

MISS SCARLET
(softly)
Okay. Listen.

99 INT. DINING ROOM

The COP and MR. GREEN come into the Dining Room.

MR. GREEN
This is the Dining Room.

COP
(heavy sarcasm)
No kidding. What's going on in
those two rooms?

MR. GREEN's voice is still high-pitched in terror.

(CONTINUED)

99 CONTINUED:

MR. GREEN
What two rooms?

100 INT. THE STUDY

MISS SCARLET is talking to MRS. WHITE and COLONEL MUSTARD in front of the bodies of THE COOK and MR. BODDY on the sofa.

MISS SCARLET
Make it look convincing.

And she grabs a bottle of brandy from the sideboard. *

101 INT. THE HALL

MISS SCARLET and PROFESSOR PLUM whizz across the Hall and into the Lounge just as MR. GREEN and the COP emerge from the Dining Room. The COP points at the Study and Lounge doors.

COP
Those two rooms.

MR. GREEN
(a trifle hysterically)
Oh, those two rooms!

COP
Yes.

He walks purposefully towards the Study. MR. GREEN hurries after him, grabs his arm, and stops him.

MR. GREEN
Officer, I don't think you should go in there.

The COP stops walking and stares at him.

COP
(suspiciously)
Why not?

MR. GREEN
Um...
(wildly)
Well, because... because... oh,
it's all too shocking.

(CONTINUED)

101 CONTINUED:

The COP brushes MR. GREEN aside, goes to the Study and opens the door.

102 INT. THE STUDY

The lights are off. The RADIO is PLAYING, softly. "I Ain't Got No Body."

The COP switches the light. On the sofa MRS. WHITE is sitting on the knee of the dead MR. BODDY. She is kissing him on the mouth. He appears, from the COP's POV to be embracing her - but we can see that his arms and hands are being manipulated by MRS. WHITE - like a big puppet. The COP sees this, and his eyes turn to another couple: the COOK is standing up in a corner, her arms around COLONEL MUSTARD, and he appears to be kissing her. The COOK's hands are moving through his hair.

NEW ANGLE

In the corner, we see that COOK's hands are behind her back, and MRS. PEACOCK is concealed behind COOK - and it is MRS. PEACOCK's hands which are caressing COLONEL MUSTARD.

The COP turns to MR. GREEN, who is watching open-mouthed.

COP

It's not all that shocking. Folks are just having a good time.

He leaves the room, followed by MR. GREEN. MRS. PEACOCK comes out from behind the dead COOK. She is looking demented.

MRS. PEACOCK

Oh, my God!!

MRS. WHITE stops kissing MR. BODDY.

MRS. PEACOCK

How could you kiss that... thing?

MRS. WHITE

(shrugs)

It's like kissing my first husband.

MRS. PEACOCK

(nastily)

Before or after you cut his head off?

(CONTINUED)

103 INT. THE LOUNGE

MISS SCARLET is pouring brandy into the mouth of the dead MOTORIST.

104 INT. THE HALL

The COP and MR. GREEN cross the Hall and open the Lounge Door.

105 INT. THE LOUNGE

MISS SCARLET and PROFESSOR PLUM are in an embrace. THE MOTORIST is now lying back in a chair, his head injury not visible from the front. A half empty bottle of brandy has his fingers curled round it.

The COP enters. MISS SCARLET and PROFESSOR PLUM separate. The COP eyes them. MR. GREEN is still open-mouthed.

COP

Excuse me.

He sees the MOTORIST and crosses over to him. He sees the bottle. He bends down and sniffs his breath.

COP

(continuing)

He's drunk. Dead drunk.

MISS SCARLET

(nodding)

Dead right.

The COP shakes the MOTORIST. The bottle slips to the floor. The MOTORIST, not surprisingly, doesn't wake up when shaken. The COP bends down towards his ear.

COP

I hope you're not going to drive home?

PROFESSOR PLUM

He won't be driving home, officer, I promise you that. *

COP

(looking up)

Someone will give him a lift?

MISS SCARLET

Yes, we'll get a car for him - a long black car.

(CONTINUED)

105 CONTINUED:

PROFESSOR PLUM
(hastily)
A limousine.

The COP nods. MR. GREEN is still open-mouthed.

106 INT. THE LIBRARY

WADSWORTH is on the phone.

WADSWORTH
Goodbye.

He replaces the receiver, and, remembering his situation, hurries out into the Hall.

106A INT. THE HALL

WADSWORTH sees the COP and MR. GREEN coming out of the Lounge.

WADSWORTH
Officer...

COP
You're too late. I've seen everything. *

WADSWORTH is shattered by this statement. As always, the dialogue maintains a considerable pace - therein lies the humor.

WADSWORTH
You have?
(in despair)
I can explain everything.

COP
You don't need to.

WADSWORTH
(dazed)
I don't? *

COP
Don't worry. There's nothing illegal about any of this.

WADSWORTH
Are you sure? *

(CONTINUED)

106A CONTINUED:

COP
No. This is America.

WADSWORTH
I see.

COP
It's a free country, didn't you know?

WADSWORTH
I didn't know it was that free?

Slight pause.

COP
May I use the phone now?

WADSWORTH
Certainly.

Delighted, he shows the COP into the Library. The
COP goes in, and WADSWORTH locks the door. Again he
leaves the key in the lock. *

107 INT. THE LIBRARY

The COP again notices the door being locked. He turns
to the telephone.

108 INT. THE HALL

All the GROUP come out of the Study and Lounge.

MR. GREEN
Why did you lock him in there again?

WADSWORTH
We didn't finish searching the house. *

PROFESSOR PLUM
(he looks at his watch) *
But we're running out of time. Only
fifteen minutes till the police come.

MR. GREEN
The police came already.

ALL
SHUT UP!

(CONTINUED)

108 CONTINUED:

YVETTE takes MR. GREEN by the hand.

YVETTE

Come on.

And they hurry up the main stairs. WADSWORTH and MRS. WHITE follow. We MOVE WITH them, TO a HIGH AND VERY WIDE SHOT AS they all come up the stairs, and simultaneously MRS. PEACOCK and PROFESSOR PLUM return to the Cellar stairs.

On the second floor landing WADSWORTH goes back into the first Bedroom, MRS. WHITE into the second Bedroom. We MOVE WITH YVETTE and MR. GREEN UP TO the stairs INTO the Attic where they separate and go into different rooms of which there are many. We WATCH MR. GREEN peering nervously behind doors, into cupboards, into trunks.

109 INT. KITCHEN

COLONEL MUSTARD and MISS SCARLET enter the Kitchen. COLONEL MUSTARD eyes a different cupboard door. He * moves steadily toward it, opens it - and a fold-up ironing board drops out and hits him on the head. He reels. Then he looks around. His eye is caught by the cupboard out of which the COOK fell.

COLONEL MUSTARD

Let's have a look at that cupboard. *

He opens the door. It looks like a big broom cupboard. Then, with an eerie creak, the back wall of the cupboard moves - and opens. Another secret passage! *

COLONEL MUSTARD

(continuing)

Look.

MISS SCARLET

I don't believe it. Where does this one go?

COLONEL MUSTARD

Let's find out.

110 INT. SECRET PASSAGE

COLONEL MUSTARD and MISS SCARLET move along the tunnel.

111 OMITTED

(CONTINUED)

112 INTO SECRET PASSAGE

COLONEL MUSTARD and MISS SCARLET see a crack of light at the end of the tunnel. They push at the wall - it opens - to their amazement...

113 INT. THE STUDY

... They have arrived in the Study. They look at each other, astonished.

COLONEL MUSTARD
Let's try the Ballroom again.

They leave the Study through the door into the Hall.

114. INT. THE HALL

They cross the Hall - and we - hear a NOISE. *
An unfamiliar noise. Perhaps just a creaking sound.

COLONEL MUSTARD stops abruptly.

COLONEL MUSTARD
(hissing)
What was that?

MISS SCARLET
(frightened)
I don't know. *
(silence)
Nothing.

115 INT. A WALL (SOMEWHERE IN THE HOUSE)

We see, in BIG CLOSEUP, A MAINS ELECTRICITY SWITCH

We don't know where it is - unless we have been very observant and seen it in the background of one of the scenes so far.

(NOTE: It will have been seen, perhaps slightly out of focus, earlier in the film.)

It is a big red lever. It is labelled: 'electricity mains.' The same GLOVED HAND - which could be male or female - comes INTO SHOT. It grabs the lever, and pulls. The light goes out.

(CONTINUED)

116 EXT. THE HOUSE

Seen FROM the driveway, all the lights in the house snap out.

117 OMITTED *

118 INT. FIRST CELLAR ROOM

PROFESSOR PLUM hears a SOUND. Is it a rat - or a man? We see in the dim light, a huge rack of wine bottles. A NOISE comes from behind it.

PROFESSOR PLUM

(terrified)

Is anyone there? *

119 INT. SECOND CELLAR ROOM

MRS. PEACOCK can just see a large round shape. WE CAN SEE it is a huge old-fashioned central heating boiler. It makes occasional quiet GURGLES and HISSES. She stops, terrified.

MRS. PEACOCK

Don't you touch me! *

120 INT. THE BALLROOM

The room is dark, but some light is coming in through the Hall. COLONEL MUSTARD and MISS SCARLET walk around on a polished wooden floor. They walk slowly, feeling for obstructions. *

MISS SCARLET sees a large looming shape in front of her. She's frightened. In fact, it is the shape of the raised lid of a baby grand piano.

MISS SCARLET

Who's that? Is anyone there? *

121 INT. SECOND BEDROOM

The window has been left slightly open. On this floor the windows haven't been shuttered. Some moonlight lights the room a little. The WINDOWS RATTLE and the curtains move in the draft.

MRS. WHITE

Is anyone there?

(CONTINUED)

122 INT. FIRST BEDROOM

WADSWORTH blunders into the dressing room in the dark.

WADSWORTH

Is anyone there? *

It is well lit by moonlight. He turns, sees himself in a full-length mirror, and thinks it's somebody else.

WADSWORTH

Aaaaagh!

He steps back and falls over the dressing table stool, against the dressing table -- which collapses under his weight with a tremendous CRASH!

123 INT. SECOND BEDROOM

MRS. WHITE turns and screams in terror. *

124 OMITTED *

&
125

126 INT. THE LOUNGE

The COP is on the phone. He hears the screams, and looks around nervously. He is still holding the phone.

COP

Hello... hello...

127 INT. ATTIC

MR. GREEN and YVETTE run into each other at the top of the Attic stairs. They collide, and hang on to each other in terror.

MR. GREEN

Leave me alone.

YVETTE

Get away from me.

And together they tumble down the stairs. MR. GREEN * falls in a heap.

128 INT. STAIRS AND HALL

YVETTE is hurrying down the main stairs. She can just

(CONTINUED)

128 CONTINUED:

see enough and she has the bannisters to guide her.

VERY TENSE MUSIC.

She reaches the Hall, and crosses silently to the Billiard Room door.

129. INT. BILLIARD ROOM

She opens the door and comes in.

YVETTE

Hello?... hello?... Are you here?

We HEAR A WHISPERED VOICE O.S.

WHISPERING VOICE

Yes.

YVETTE

What's going on?

WHISPERING VOICE

Come in. Shut the door.

She comes in and shuts the door.

WHISPERING VOICE

(continuing)

Did the Cop recognize your face?

YVETTE comes towards CAMERA, speaking. She is moving into a BIG HEAD-AND-SHOULDERS CLOSE-UP.

YVETTE

(no French accent)

He must have. And not just my face. He knows every inch of my body. Like you. And like...

The rope is thrown around her neck. She is horrified. Her eyes widen.

YVETTE

(continuing)

What's this?

The rope is tightened.

(CONTINUED)

129 CONTINUED:

YVETTE
(continuing)
It's you!!

And the rope is jerked, closing her windpipe.

CUT TO:

130 INT. THE LIBRARY

The COP is talking desperately on the phone.

COP
(on phone)
There's something funny going
on here. I don't know what it
is... No, I'm not on duty, but
I have a feeling that I'm in
danger... You know that big
ugly house on top of --

And INTO SHOT, behind the COP's head, COMES THE LEAD
PIPE. The same GLOVED HAND is holding it. It hits
him on the head with a thud. The COP falls to the
floor.

131 EXT. THE HOUSE

WE SEE a little old beat-up car driving up the hill,
through the gates.

132 INT./EXT. THE CAR

An attractive YOUNG WOMAN. She is bright, pretty,
cheerful, and wears a Western Union uniform.

She stops the car. She looks at the house. From her
POV WE SEE the house again -- it is in complete darkness.

She is puzzled. But she drives on. *

133 INT. THE HALL

Through a little window beside the front door the
headlights can be seen approaching the front of the
house.

(CONTINUED)

134 EXT. THE FRONT OF THE HOUSE

The car pulls up. The YOUNG WOMAN gets out.
 The German Shepherds growl and bare their teeth. *
 She sees all the other cars parked in the drive. She
 looks back at the house -- still no lights. She shrugs,
 and trots up the steps to the front door, stopping to *
 pet the German Shepherds. She is fearless. They roll
 over like puppies and allow her to stroke their
 tummies. Their tongues hang out, their back leg
 shakes - we'd enjoy it too. She's very cute.
 She RINGS the front door BELL.

DING... DONG...

135 INT. THE HOUSE - ALL ROOMS

BIG CLOSE-UPS of all the GUESTS and WADSWORTH, as the
 BELL goes. Again, the background to each CLOSE-UP
 should be unclear, so that we don't know where each of
 them is.

136 INT. THE HALL

From INSIDE the Hall, the FRONT DOOR OPENS. The YOUNG
 WOMAN from Western Union stands there, looking towards
 US, smiling. Then she SINGS:

YOUNG WOMAN
 (singing)
 I... AM...
 YOUR SINGING TELEGRAM...

CRACK!

A GUNSHOT!

The YOUNG WOMAN falls dead.

The FRONT DOOR SLAMS shut.

137 INT. ATTIC

MR. GREEN hears the gunshot from below. He turns,
 appalled, stumbles towards a door, opens it -- and runs
 into a cupboard! THUD!

138 INT. DINING ROOM

COLONEL MUSTARD hears, and -- after a moment's shock --

(CONTINUED)

138 CONTINUED:

-- Runs towards the Hall. He bumps into the dining table -- knocks it forward, and plates and glasses CRASH to the floor. He has hurt himself.

COLONEL MUSTARD

Ouch!!

139 INT. BALLROOM

MISS SCARLET hears all the noise, and looks towards the door.

140 INT. SECOND BEDROOM

MRS. WHITE, trying to find the door in the dark, bangs into a large box.

A huge Jack-in-a-box springs out immediately in front of her. She almost has heart failure. Then, screaming wildly:

MRS. WHITE

Help! Help!

141 INT. FIRST BEDROOM

WADSWORTH is blundering around. He hears MRS. WHITE SHOUTING for help (o.s.). He calls out.

WADSWORTH

Coming! Coming! I'm just trying to find the door.

He finds a door. He calls out again.

WADSWORTH

(continuing)

Found it.

His hand turns a handle. He moves quickly forward. He bumps into another obstruction. His hand finds another handle.

WADSWORTH

(continuing;
to himself)

Another door?

MRS. WHITE is still shouting for rescue.

(CONTINUED)

141 CONTINUED:

WADSWORTH
(continuing)
Coming!

He jerks the handle and goes through the next door.
Immediately he hits a wall.

WADSWORTH
(continuing)
What's this, a cupboard.

He finds another handle.

WADSWORTH
(continuing)
Another handle?

He turns it. Water cascades over him!

WADSWORTH
(continuing;
shouting)
Oh Hell's Bells. I'm in
the SHOWER!

He stumbles out, through the Bathroom door, finds
ther Bedroom, and -- now with the help of moonlight
in the Main Hall...

142 INT. MAIN LANDING - STAIRS AND HALL

... WADSWORTH hurries dripping down the stairs, and
into the KITCHEN. Just inside the door he finds the
Electricity Mains lever. He switches it back -- and
the lights come on all over the house.

WE MOVE WITH WADSWORTH back into the Hall. And gradually
the SIX GUESTS congregate there with him -- MR. GREEN
coming down the stairs, MRS. PEACOCK and PROFESSOR PLUM
emerging from the Cellar, COLONEL MUSTARD from the
wreckage of the Dining Room and MISS SCARLET from the
Ballroom.

Slowly they wander around checking the rooms -- first
they come to the Billiard Room -- and see YVETTE lying
strangled, the noose around her neck, across the billiard
table. Dazed, they turn -- and see the corpse of the COP
in the Lounge.

MR. GREEN
Two murders!

They all look at each other.

(CONTINUED)

142 CONTINUED:

PROFESSOR PLUM
Neither of them shot. I
thought I heard the gun.

MRS. WHITE/MRS. PEACOCK
So did I.

MISS SCARLET
The front door slammed.

COLONEL MUSTARD
Oh God. The murderer must have
run out.

WADSWORTH
(urgently)
Let's see.

They run to the front door -- WADSWORTH throws it open --
-- and at their feet is the body of the YOUNG WOMAN.
The bullet's point of entry is seen clearly on her
forehead.

WADSWORTH
(continuing)
Three murders!

MR. GREEN
Six, altogether.

WADSWORTH
(seriously; after
a pause)
This is getting beyond a joke.

They gape. He turns and SLAMS the FRONT DOOR shut. He
crosses to the door of the Lounge. He looks at the
floor, then turns to the OTHERS.

WADSWORTH
(continuing)
No gun. Yvette dropped it
here. Remember? Now it's gone.

They all look at each other with deep suspicion.

WADSWORTH
(quietly)
Very well. I know who did it.

ALL
YOU DO?

He nods.

(CONTINUED)

142 CONTINUED (2):

WADSWORTH

And furthermore, I'm going to
tell you all how it was all
done.

They react.

WADSWORTH

(continuing)

Follow me.

He leads them all into the Study.

(NOTE)

The scenes that follow may initially seem somewhat long-winded, verbal and therefore slow. The speed of these scenes cannot be judged by the usual criteria. WADSWORTH's explanation of what has happened so far will be played at an absolutely TREMENDOUS speed, whenever hyphenated, the words spoken so fast that they may be completely unintelligible. His actions will illustrate the words and thus make them comprehensible to the audience, but they will also happen at tremendous speed.

The result will be something like an under-cranked, speeded up section -- except that it will not be under-cranked and will be done by the acting of WADSWORTH. It will be a comic tour-de-force.

143
thru OMITTED
155

156 INT. THE STUDY

WADSWORTH

Think back to the moment when
Mr. Boddy lay here, apparently
dead.

PROFESSOR PLUM

He was dead. I examined him.

WADSWORTH

Then why was Mr. Boddy bashed
on the head with the candlestick
a few minutes later, if he was
dead already?

PROFESSOR PLUM

How should I know?

(CONTINUED)

156 CONTINUED:

They all look at him accusingly.

MRS. PEACOCK
So you made a mistake.

PROFESSOR PLUM
I did not!

WADSWORTH
Why not admit it?

MISS SCARLET takes a drag on her ever-present cigarette.

MISS SCARLETT
Doctors, like the Pope, never
admit a professional mistake or
a sexual indiscretion.

WADSWORTH
If you didn't make a mistake,
you were lying -- which looks
very bad for you.

PROFESSOR PLUM stares at the ring of accusing
faces. He shrugs.

PROFESSOR PLUM
Okay, I made a mistake.

WADSWORTH
Right. But if so, why was
Mr. Boddy pretending to be
dead? -- it could only be
because he realized that his
scheme had misfired and that
the gunshot was intended to
kill him -- not me. Look.

He pulls MR. BODDY's head forward, and points to his
ear. There is a slight graze on it. (This should have
been visible to the highly observant viewer sometime
earlier in the film.)

WADSWORTH
(continuing)
The bullet grazed his ear.
Clearly his best hope of
escaping death was to pretend
to be dead already.

PROFESSOR PLUM
So whoever grabbed the gun from
me in the dark was trying to kill
him.

(CONTINUED)

156 CONTINUED (2):

WADSWORTH
But remember what happened
next? Time is short, forgive
me if I speak with unaccustomed
rapidity.

WADSWORTH up to full speed.

WADSWORTH
(continuing)
Mrs.-Peacock-took-a-drink...

He takes a drink like MRS. PEACOCK.

WADSWORTH
(continuing)
you-said-maybe-it's-poisoned,-
she-screams -

He screams.

WADSWORTH
(continuing)
-and-drops-the-glass-

He drops the glass.

WADSWORTH
(continuing)
-we-took-her-to-the-sofa-

He takes MRS. PEACOCK to the sofa.

WADSWORTH
(continuing)
she's-still-screaming,-Mr.-
Green-slaps-her-face-

He slaps MRS. PEACOCK's face.

WADSWORTH
(continuing)
-then-we-heard-more-screaming-
from-the-Library-Yvette-and-Mr.-
Green-screamed-and-Colonel-Mustard
-slapped-him-

He slaps MR. GREEN's face.

WADSWORTH
(continuing)
-and-we-rushed-out-

He is gone.

(CONTINUED)

157 INT. HALL

WADSWORTH arrives at the Billiard Room, followed by the OTHERS.

WADSWORTH

(demonstrating)

-and-she-screamed-and-we-tried-
the-handle-and-it-was-locked-
and-we-knocked-and-she-screamed-
and-we-rattled-and-pounded. Then--

(imitating COLONEL
MUSTARD)

"They-won't-open-the-door"-and-
(imitating MISS SCARLET)

"Hello-oh, yoo-hoo"-and-Yvette-
opened-the-door-and-we-rushed-in-

The door is open.

158 INT. BILLIARD ROOM

They are all standing in the doorway. WADSWORTH turns to them. Back to normal speed, he intones with significance:

WADSWORTH

But one of us wasn't here!

ALL

No?

WADSWORTH

No. Maybe one of us was
murdering the Cook! Who
wasn't here, with us?

They all look around. None of them can remember. (But the observant viewer might be able to if he/she thinks back to the relevant moment -- who wasn't on camera?)

MR. GREEN

Do you know?

WADSWORTH

I do. While we stood here,
trying to stop Yvette from
panicking, one of us could
have stayed in the Study, picked
up the knife, ran across the Hall
and stabbed the Cook.

He demonstrates how the COOK was killed, unseen by the OTHERS, as they watch in amazement.

(CONTINUED)

158 CONTINUED:

MRS. PEACOCK
How could he risk it? We
might have seen him coming back?

WADSWORTH
Not if they used this secret
passage.

He pushes it, and all except COLONEL MUSTARD and
MISS SCARLET gasp in amazement.

WADSWORTH
(continuing)
--and the murderer ran back
down the secret passage to
the Study.

MRS. WHITE
Is that where it comes out?

WADSWORTH
Yes. Look!

He runs out, across the Hall. They follow.

160A INT. THE STUDY

WADSWORTH enters, followed by the OTHERS. He shows
them the Study entrance to the secret passage.

COLONEL MUSTARD
How did you know?

They all stare at WADSWORTH.

WADSWORTH
This house belongs to a friend
of mine. I've known all along.

MR. GREEN
So you could be the murderer!

WADSWORTH laughs.

WADSWORTH
Don't be ridiculous. If I was
the murderer, why would I reveal
to you how I did it?

No one has an answer for this. So they nod.

MR. GREEN

(CONTINUED)

160A CONTINUED:

MR. GREEN
Well...who else knew about
this secret passage.

COLONEL MUSTARD
We found it. Miss Scarlet and
me.

MISS SCARLET
You found it.

COLONEL MUSTARD
Yes -- but not till we all
split up and searched the house.
That was much later.

MISS SCARLET
You could have known about it
all along.

COLONEL MUSTARD
But I didn't!!

MRS. PEACOCK
Why should we believe you?

He has no answer to that. But WADSWORTH has.

WADSWORTH
Because he was definitely with
us all in the Billiard Room
doorway while Yvette was screaming.
Don't you remember?

She nods.

MISS SCARLET
That's true. He was next to me.

They all fall silent, staring at each other with
mutual suspicion.

MRS. PEACOCK
But what I don't understand is,
why was the Cook murdered? She
had nothing to do with Mr. Boddy.

WADSWORTH
Of course she did! I gathered
you all here together because you
were all implicated in Mr. Boddy's
dastardly blackmail. Did none
of you deduce that the others
were involved too?

(CONTINUED)

160A CONTINUED: (2)

MRS. WHITE

What others?

THE BUTLER

The Cook? And Yvette?

They are all amazed.

ALL

No.

WADSWORTH

That's how he got all his information. Before he could blackmail anyone, Mr. Boddy had to find out their guilty secret. The Cook and Yvette were his accomplices.

COLONEL MUSTARD

I see! So whoever knew that the Cook was involved, killed her.

WADSWORTH

Yes. The Cook had worked for one of you, I know -- because I was Mr. Boddy's butler.

ALL

So who was it?

WADSWORTH

(turns to MRS. WHITE)

You recognized Yvette didn't you? Don't deny it.

MRS. WHITE

What do you mean, don't deny it. I'm not denying anything.

WADSWORTH

(triumphant)

Another denial!

MRS. WHITE

(emotionally)

All right! It's true I knew Yvette -- my husband had an affair with her. But I didn't care, I wasn't jealous.

WADSWORTH looks at MISS SCARLET.

(CONTINUED)

160A CONTINUED (3):

WADSWORTH

And you knew Yvette too, didn't you?

MISS SCARLET

Yes. She worked for me.

MRS. PEACOCK's eyes open wide.

MISS SCARLET

(continuing;
with a smile)

Of course. The sex kitten worked in a cat house.

WADSWORTH

And you also knew her, sir?

He looks at COLONEL MUSTARD. COLONEL MUSTARD swallows, nervously.

COLONEL MUSTARD

What are you suggesting?

WADSWORTH

(accusingly)

We have already established that you were one of Miss Scarlet's clients. That was why you were so desperate to get those negatives. Photographs of you and Yvette in flagrante delicto, remember?

COLONEL MUSTARD looks very shifty.

He is back to top speed.

WADSWORTH

(continuing)

So, we-lugged-Cook-back-to-the-Study-and-Mrs.-Peacock-was screaming-

He screams and throws open the door of the toilet.

WADSWORTH

(continuing)

-because-she'd-found-Mr.-Boddy-dead-in-the-toilet-with-the-candlestick.

COLONEL MUSTARD

So when and where was Mr. Boddy killed?

(CONTINUED)

160A CONTINUED (4):

WADSWORTH

Don't you see? Look. We came
back to the Study with Yvette-
and-Mr.-Boddy-was-still-on-the-
floor-

(he throws Mr. Green
to the floor)

-playing--dead-but one of us
knows he's still alive.

(he hauls Mr. Green up)

I-explained-that-I-was-Mr.-
Boddy's-Butler-and-I'd-invited
you-here-and-we-realized-there
was-only-one-other-person-in-
-the-house-

(he points to the
kitchen)

ALL

The Cook!

They all rush out of the Study. WADSWORTH leaps into
the secret passage.

161-

162 OMITTED

163 INT. THE KITCHEN

They all arrive in the Kitchen, stop dead. Then plucking
up his courage MR. GREEN flings open the cupboard door and
WADSWORTH, enacting the Cook's death falls out into his arms?

MR. GREEN

Aaagh!

WADSWORTH

The-Cook-fell-into-Mr.-Green's
-arms. Miss-Scarlet-screamed.
We-all-had-our-backs-to-the
cupboard-after-we-laid-her-down-
one-of-us-slipped-through-the-same-
secret-passage-

MRS. PEACOCK

Again?

WADSWORTH

Again! Back-to-the-Study.

(CONTINUED)

164 INT. THE STUDY

WADSWORTH rushes into the Study, and over to the secret panel. As ever, he mimes this sequence as he describes it. They watch from the kitchen doorway.

WADSWORTH
Mr. Boddy had been on the floor.

He throws MR. GREEN on the floor again.

WADSWORTH
(continuing)
He-jumped-to-his-feet-

He picks him up again.

WADSWORTH
(continuing)
He-was-watching-us-all-through-
the-Study-door-

He stands at the door, his back to the secret panel.

WADSWORTH
(continuing)
The-murderer-came-out-of-the-secret-
panel-

He does it.

WADSWORTH
(continuing)
-picked-up-the-candlestick-

He demonstrates.

WADSWORTH
(continuing)
-crept-up-behind-him-and-
killed-him.

He hits MR. GREEN on the head and knocks him down again.
MR. GREEN leaps up, breaking away from him.

MR. GREEN
Will you STOP IT!

WADSWORTH
Then-the-murderer-dragged-him-
out-of-the-Study-door-and-straight
into-the-toilet.

(CONTINUED)

165 INT. THE HALL

WADSWORTH illustrates the above move.

WADSWORTH
-and-then-nonchalantly-strolled-
across-the-Hall-and-rejoined-us-
beside-the-Cook's-body-in-the-
kitchen. It took less than half
a minute.

COLONEL MUSTARD
So who wasn't with us the whole
time in the kitchen?

WADSWORTH
Whoever it was is the murderer!!

He whizzes back to the Study.

166 INT. THE STUDY

WADSWORTH
-and-we-put-the-rope-the-wrench-
the-lead-pipe-and-the-gun-in-the-
cupboard-and-locked-it-and-we-ran-
to-the-front-door-

Ahead of him now, they all hurry out.

167 INT. THE HALL

...and back into the Hall, to the front door.

WADSWORTH
...to-throw-away-the-key-

He flings open the front door.

WADSWORTH
(continuing)
and-saw-the-motorist. I-didn't-
throw-the-key-away. I-put-it-in-
my-pocket. And-somebody, standing
next-to-me-in-the-doorway, must-
have-taken-the-key-out-of-my-
pocket! And substituted another!

PROFESSOR PLUM
We were all in a huddle. Any of
us could've done that.

WADSWORTH
Precisely!

(CONTUNIED)

167 CONTINUED:

MR. GREEN

Wait a minute! Colonel Mustard has a top secret Pentagon job, Mrs. White's husband was a nuclear physicist and Yvette is a link between them.

PROFESSOR PLUM

What is your top secret job, Colonel?

WADSWORTH

I can tell you. He is working on the secret of the next fusion bomb.

COLONEL MUSTARD

(staggered)

How did you know that?

WADSWORTH

Can you keep a secret?

COLONEL MUSTARD

Yes.

WADSWORTH

So can I!

MRS. PEACOCK speaks, with mounting excitement.

MRS. PEACOCK

I begin to see how it was done. Was it a plot between them, Wadsworth, or did Colonel Mustard do it alone?

COLONEL MUSTARD reacts.

WADSWORTH

We shall see. Let's look at the other murders.

PROFESSOR PLUM

Yes, it was bad luck for the Motorist that he arrived at that moment.

WADSWORTH

It wasn't luck. I invited him.

(CONTINUED)

167 CONTINUED (2):

ALL

You did??

WADSWORTH

Of course. It's obvious.
Everyone here tonight was
either Mr. Boddy's victim
or accomplice. Everyone who
has died gave him vital
information about one of you.
I got them here, so that they'd
give evidence against him
and force him to confess.

MISS SCARLET

So who knew the Motorist?

WADSWORTH waits a moment. Then COLONEL MUSTARD
speaks again.

COLONEL MUSTARD

He was my driver during the
war.

WADSWORTH

And what was he holding over
you?

(a beat)

Or do I have to tell them?

COLONEL MUSTARD

He knew I was a war profiteer.
I stole essential Air Force radio
spare parts and sold them on the
black market.

(emotionally)

But that doesn't make me a
murderer.

MRS. PEACOCK

Was the Policeman working for
Mr. Boddy too?

MISS SCARLET

(quietly)

The cop was from Washington.
He was in my pay. I bribed
him once a week, so that I
could carry on business.
Mr. Boddy found out somehow.

MRS. PEACOCK

(appalled)

My God!

(CONTINUED)

167 CONTINUED (3):

MR. GREEN

(in mounting horror)

And the Singing Telegram girl?

They all look at each other, waiting for someone to confess. PROFESSOR PLUM walks sadly to the front door, opens it, and looks down at the DEAD GIRL.

PROFESSOR PLUM

She was my patient once. I had an affair with her. That's why I lost my license. Mr. Boddy found that out too.

Sad pause.

WADSWORTH

Let's put her in the Study with the others.

The FOUR MEN carry her into the house, MRS. PEACOCK shuts the front door again.

WADSWORTH

(continuing)

Get on with it.

They run with her body to the Study and hurl her through the doorway on to a sofa.

WADSWORTH

(continuing)

So. Now you all know why they died. Whoever killed Mr. Boddy also wanted his accomplices dead.

PROFESSOR PLUM

But how did the murderer know about them all? I mean, I admit I guessed that this young singer had informed on me to Mr. Boddy -- but I didn't know about any of you till this evening. I mean, I'd never even met Mr. Boddy.

ALL

That's right / Nor had I
Yes, how did he know? etc.

(CONTINUED)

167 CONTINUED (4):

WADSWORTH

I'll get to that. First, the murderer had to get the weapons. Easy...he'd stolen the key from my pocket, and we all followed Colonel Mustard's suggestion that we split up and search the house.

MRS. PEACOCK

That's right, it was Colonel Mustard's suggestion...

PROFESSOR PLUM

And after we split up there were four more murders.

COLONEL MUSTARD makes no reply. He just stares at them, maintaining a dignified silence.

WADSWORTH

And whose suggestion was it to lock the Motorist in the Lounge?

MR. GREEN

(remembering)

Colonel Mustard, wasn't it?

WADSWORTH

(grimly)

Indeed! So then we drew lots, we split up -- and one of us got away from his or her partner -- and hurried to the Study!

He leads them back to the Study. He crosses to the desk.

(CONTINUED)

170 INT. THE STUDY

They come into the Study. He crosses to the desk.

WADSWORTH

Here, on the desk, was the envelope from Mr. Boddy. It contained photographs and letters -- the evidence of Mr. Boddy's network of informants.

MRS. WHITE

Where's the envelope now?

WADSWORTH

Gone. Destroyed. Perhaps in the fire -- the only possible place.

He goes to the fire and picks out a burnt up envelope. Bits of photographs crumble as he examines it. They are unrecognizable.

WADSWORTH

(continuing)

Then, -having-found-out-the whole-story-the-murderer-opened-the-cupboard-with-the -key-, took-out-the-wrench.

MISS SCARLETT runs excitably to the Lounge. The OTHERS follow to the doorway.

170A INT. THE HALL

MISS SCARLET

Then Colonel Mustard found the secret passage from the Conservatory to the Lounge -- where we found the Motorist dead!

WADSWORTH

(going in and out of the Study)

That's right. And-we-couldn't-get-in. So-Yvette-got-the-gun from-the-open-cupboard-and-shot-the-door-open. Bang! And-then-the-front-door-bell-rang-again.

The FRONT DOOR BELL RINGS. They all look at each other, aghast.

(CONTINUED)

170 CONTINUED:

MISS SCARLET
I don't believe this! I just
don't believe this is happening!

MRS. PEACOCK
(hysterically)
Whoever it is, they've got to
go away or they'll be killed.

And she runs out of the Study.

171 INT. HALL

MRS. PEACOCK has rushed to the front door. She flings
it open. An earnest looking ELDERLY MAN is standing
there. He has pamphlets in his hand.

ELDERLY MAN
Good evening. Have you ever
given any thought to the Kingdom
of Heaven?

MRS. PEACOCK
What?

The OTHERS are ALL WATCHING, mesmerized.

ELDERLY MAN
The Kingdom of Heaven is at hand.

MISS SCARLET
You ain't just whistlin' Dixie.

ELDERLY MAN
Armageddon is almost upon us.

PROFESSOR PLUM
I've got news for you -- it's
here already.

MRS. PEACOCK
(screaming)
Go away!

ELDERLY MAN
But your souls are in danger!

MRS. PEACOCK
(completely bananas)
Our lives are in danger. GET LOST!!

(CONTINUED)

171 CONTINUED:

And she SLAMS the DOOR in the ELDERLY MAN's face.
Then turns, panting, leaning against the door,
emotionally wrung out.

WADSWORTH

It was the Cop who arrived
next. We-locked-him-him-in-the
Library, he-got-out, we-
locked-him-back-in-there, we-
split-up-again, we-forgot-the-
cupboard-with-the-weapons-was-
now-unlocked-

He has demonstrated all of this at truly phenomenal
speed.

WADSWORTH

(continuing)

We-split-up-again...

He runs to the top of the Cellar stairs. And THERE
is the MAIN ELECTRICITY SWITCH.

WADSWORTH

(continuing)

... and-the-the-murderer-switched-
off-the-electricity.

He switches it off. They all SCREAM! He switches it
back on again.

WADSWORTH

(continuing)

Sorry, I don't want to frighten
you.

MR. GREEN

(terrified witless
and furiously angry
simultaneously)

YOU'RE A BIT LATE FOR THAT!

WADSWORTH demonstrates and mimes the whole of the
next speech as he describes what happened.

WADSWORTH

In-the-dark the-murderer-runs-
from-here-across-the-hall-to-
the-Study, gets-the-rope-and-
the-lead-pipe. He-ran-to-the-
Library-strangled-Yvette-

(MORE)

(CONTINUED)

171 CONTINUED (2):

WADSWORTH (CONT'D)
 (he half throttles MRS.
 WHITE, as MR. GREEN
 ducks for cover)
 -Ran-across the Hall-

MR. GREEN ducks out of the way again.

WADSWORTH
 (continuing)
 -and-hits-the-Cop-with-the-lead
 pipe.

(hits COLONEL MUSTARD
 on the head)
 Then coming-out-of-the Library-
 he-saw-automobile-lights-coming-up-
 the-drive. It-was-the-Singing-
 Telegram. The-murderer-picked-up-
 the-gun-where-Yvette-left-it-here-
 beside-the-Lounge-door-opened-the-
 front-door-recognized-the-singing-
 girl-from-her-photograph-and-shot-
 her!! Then-ran-back-to-the-Cellar!

A pause, as this last remark sinks slowly in.

ALL
The Cellar??

WADSWORTH
 Yes.

MRS. PEACOCK
 But Colonel Mustard wasn't in the
 Cellar.

WADSWORTH
 No -- but you were!

A dramatic pause.

MRS. PEACOCK
 Me? What's it got to do with me?

WADSOWRTH
 You-murdered-them-all. You-were-
 the-person-who-was-missing-when-
 the Cook-and-Mr. Boddy-were-
 murdered! -And-the Cook-used-to-
 be-your-Cook -- don't-you-remember-
 your fatal-mistake? -- you-told-us-
 all-at-dinner-that-we-were-eating-
 one-of-your-favorite-recipes.

(MORE)

(CONTINUED)

171 CONTINUED (3):

WADSWORTH (CONT'D)
And monkies' brains though
popular in Cantonese cuisine,
is not a common dish in
Washington, D.C.

MR. GREEN
Is that what we ate?

He looks as though he's going to throw up.

MRS. PEACOCK
Why would I have murdered all
the others?

WADSWORTH
Obviously -- in case Mr. Boddy
had told them about you too.

PROFESSOR PLUM
So it was all nothing to do
with the disappearing nuclear
physicist and Colonel Mustard's
work on the new fusion bomb.

WADSWORTH
No -- Communism was just a red
herring. Mrs. Peacock did it all. *
*

MRS. PEACOCK
There's no proof.

WADSWORTH
Very well. The gun is missing.
Gentlemen, turn out your pockets
-- ladies, empty your purses.
Whoever has the gun is the murderer.

MRS. PEACOCK slips on a black glove and suddenly
produces the gun from her purse.

MRS. PEACOCK
Very well. What do you propose
to do about it?

The OTHERS back away from her nervously into a corner.
All except WADSWORTH.

WADSWORTH
Nothing.

(CONTINUED)

171 CONTINUED (4):

MRS. PEACOCK

Nothing?

WADSWORTH

(blandly)

Nothing at all. I don't approve of murder, but it seems to me that you have performed a public service, ridding the world of an appalling blackmailer and his disgusting informers.

MR. GREEN

(looking at his watch)

But the police will be here any minute now -- then what happens?

WADSWORTH

Why should the police come?
Nobody's called them.

EVERYONE is astonished.

MRS. PEACOCK

You mean...?

WADSWORTH

(smiles)

That's right. Now, I suggest we stack all the bodies in the Cellar, lock it, leave quietly one at a time and forget that any of this ever happened.

He moves towards the door. MRS. PEACOCK steps forward, gesturing menacingly with the gun.

MRS. PEACOCK

Good idea. But I'll leave first, if you don't mind.

WADSWORTH

Be my guest. I think we all owe you a vote of thanks.

MRS. PEACOCK slowly and carefully, gun trained on them, walks backwards to the front door.

WADSWORTH starts SINGING.

(CONTINUED)

171 CONTINUED (5):

WADSWORTH
FOR SHE'S A JOLLY GOOD FELLOW,
FOR SHE'S A JOOLY GOOD FELLOW...

And slowly the OTHERS join in.

ALL
FOR SHE'S A JOLLY GOOD FELLOW --
AND SO SAY ALL OF US,
AND SO SAY ALL OF US,
AND SO SAY ALL OF US,
FOR SHE'S A JOLLY GOOD FELLOW...

And MRS. PEACOCK is out of the front door.

172 EXT. THE DRIVEWAY

MRS. PEACOCK crosses to her car. From inside the house the singing stops.

173 INT. THE HALL

COLONEL MUSTARD, PROFESSOR PLUM, MRS. WHITE, MISS SCARLET, and MR. GREEN are staring in amazement at WADSWORTH.

MR. GREEN
I told you I didn't do it.

COLONEL MUSTARD
But what if the authorities find out what happened...?

WADSWORTH
The FBI will take care of that.

COLONEL MUSTARD
You mean...

WADSWORTH
My phone call from Mr. Hoover. I work for him, of course. How else could I have known all about you all?

COLONEL MUSTARD
But... there's one thing I still don't understand. From whom was Mrs. Peacock taking bribes?

(CONTINUED)

173 CONTINUED:

WADSWORTH
A foreign power. Her husband,
the Senator, has influence over
defense contracts.

PROFESSOR PLUM
Is there going to be a cover-up?

WADSWORTH
Isn't that in the public interest?
What would be gained by exposure?

MR. GREEN
But does the FBI make a habit of
cleaning up after multiple
murder?

WADSWORTH
Yes -- why do you think it's
run by a man called Hoover?

174 EXT. THE DRIVEWAY

MRS. PEACOCK gets to her car. She opens the door --
and the ELDERLY EVANGELIST appears from nowhere.

ELDERLY EVANGELIST
Mrs. Peacock?

She turns.

MRS. PEACOCK
How did you know my name?

ELDERLY EVANGELIST
The Kingdom of Heaven is at
hand.

And the ELDERLY EVANGELIST shoots her. Surprised,
she collapses OUT OF FRAME, dead.

ELDERLY EVANGELIST
(continuing)
I did warn you.

And he twirls the gun around his fingers like a *
cowboy hero. *

(CONTINUED)

175 INT. THE HALL

ALL THE OTHERS heard the GUNSHOTS. WADSWORTH smiles.

WADSWORTH
I thought it wouldn't take us
long.

BLACKOUT.

ROLL WITH END CREDITS.

FADE OUT.

THE END

You have just completed reading
Version A of CLUE.

However, this film has four
separate last reels, each
explaining the events of the
film with a different solution.

The script is identical in all
versions until one speech from
the bottom of page 117. There now
follows three others endings, with
pages numbered B, C, and D,
respectively.

171 CONTINUED (2):

MR. GREEN
(terrified witless
and furiously angry
simultaneously)
YOU'RE A BIT LATE FOR THAT!

WADSWORTH
And then there were three more
murders!

ALL
So who did it?

WADSWORTH
Let's consider each murder one
by one.

He turns to PROFESSOR PLUM.

WADSWORTH
(continuing)
Professor Plum, you knew that
Mr. Boddy was alive. Even
psychiatrists can tell the
difference between patients
who are alive or dead. You
fired the gun at him in the
dark and missed. So you
pretended he was dead. That's
how you were able to kill him
later, unobserved.

MISS SCARLET
That's right -- he was the
missing person in the Kitchen,
when we found the Cook dead.

MR. GREEN
But he was with us in the Billiard
Room when we found Yvette screaming.
If that's when the Cook was killed,
how did he do it?

PROFESSOR PLUM
I didn't.

MRS. PEACOCK
You don't expect us to believe
that, do you?

WADSWORTH turns to face her.

(CONTINUED)

171 CONTINUED (3):

WADSWORTH

I expect you to believe it --
you killed the Cook. She used
to be your Cook -- and she
informed on you to Mr. Boddy.

MR. GREEN

She made a fatal error. Don't
you remember?

He runs to the Dining Room. They follow.

172 INT. DINING ROOM

WADSWORTH

Sitting here, at dinner. She told
us all that she was eating one of
her favorite recipes.

(significantly)

And monkies' brains, though popular
in Cantonese cuisine, is not a
common dish in Washington, D.C.

MR. GREEN

Is that what we ate?

He looks as though he is going to throw up.

WADSWORTH

I'm afraid so. Colonel Mustard...

WADSWORTH exits from the Dining Room at high speed.

173 INT. THE HALL

WADSWORTH

... When-you-saw-the-Motorist-
at-the-front-door-you-took-the
key-to-the-weapcns- cupboard-
out-of-my-pocket. -Then-you
suggested-that-we-all-split-up
-you-separated-from-Miss-
Scarlet,-crossed-the-Hall, -
opened-the-cupboard, -took-the-
wrench,-entered-the-Lounge, -
through-the secret-passage-
killed-the-Motorist-with-a-blow-
on-the-head-and-returned-to-the-
Kitchen.

(CONTINUED)

173 CONTINUED:

MRS. WHITE

This is incredible.

174 VARIOUS ANGLES - HALL, STAIRS, BEDROOM, STUDY,
LIBRARY, AND HALL

picking up WADSWORTH as he races from one to the next. The OTHERS simply remain, dumbfounded, in the Hall.

WADSWORTH

Not so incredible as what happened next. When we all split up again I went upstairs with you. Yes, you Mrs. White. And-while-I-was-in-the-Master Bedroom-you-tiptoed-downstairs-and-turned-off-the-electricity-here,-got-the-rope-from-the-open-cupboard-and-throttled-Yvette. You were jealous that your husband was shtupping Yvette. That's why you killed him, too.

MRS. WHITE

(triumphantly)

Yes. I did it, I killed her. I hated her.

WADSWORTH

And-while-you-were-in-the-Library-Miss-Scarlet-seized the-opportunity-and-under-cover-of-darkness-crossed-over-to-the-Library-and-hit-the-Cop-whom-she'd-been-bribing-on-the-head-with-the-lead-pipe.

WADSWORTH has acted out the whole of the above speech at virtually the speed of sound -- if not light! Only the actions are intelligible -- only a few of the words can be understood names and weapons mainly. They gaze at him, dumbfounded.

WADSWORTH

(continuing)

True or false?

MISS SCARLET

(with admiration)

True. Who are you, Perry Mason?

(CONTINUED)

174 CONTINUED:

PROFESSOR PLUM

So it must have been Mr. Green
who shot the Singing Telegram.

MR. GREEN

I didn't do it!!

COLONEL MUSTARD

You're the only one left.

MR. GREEN

But I didn't do it! The gun
is missing -- whoever has the
gun shot the girl.

WADSWORTH suddenly produces the gun from his pocket,
and slips on the black glove.

WADSWORTH

I shot her.

They all back away into a corner, frightened.

ALL

You??

WADSWORTH smiles.

MR. GREEN

So it was you. I was going
to expose you.

WADSWORTH

I know. So I choose to expose
myself.

COLONEL MUSTARD

Please, there are ladies
present!!

WADSWORTH

You thought Mr. Boddy was dead.
But why? None of you even met
him till tonight.

MR. GREEN

You're Mr. Boddy!!

WADSWORTH nods, with an evil smile. They all gasp,
in horror! PROFESSOR PLUM is puzzled. He indicates
the first body in the Study.

(CONTINUED)

174 CONTINUED (2):

PROFESSOR PLUM
So who did I kill?

WADSWORTH
My butler.

PROFESSOR PLUM
(furious with himself)
Oh... shucks!

WADSWORTH
He was expendable. Like all of
you. I'm grateful to you all for
disposing of my network of spies
and informers. You all saved me
the trouble. Now there is no
evidence against me.

COLONEL MUSTARD sits.

COLONEL MUSTARD
So that's why you told me about
the secret passage.

MRS. WHITE
And... this was all nothing to
do with my disappearing nuclear
physicist husband and Colonel
Mustard's work with the new top
secret fusion bomb.

WADSWORTH
No -- Communism was just a red
herring.

MR. GREEN looks at his watch.

MR. GREEN
The police will be here any minute.
You'll never get away with this,
any of you.

WADSWORTH smiles.

WADSWORTH
Why should the police come?
Nobody's called them.

MRS. PEACOCK realizes that it was WADSWORTH who claimed
that he had sent for the police.

MRS. PEACOCK
You mean... oh my God, of course!

(CONTINUED)

174 CONTINUED (3):

WADSWORTH

(to MR. GREEN)

So why shouldn't we get away with it? We'll stack all the bodies in the Cellar, lock it, leave quietly one at a time and forget that any of this ever happened.

MR. GREEN

(desperately)

And then you'll carry on blackmailing us all?

WADSWORTH

Of course. Why not?

MR. GREEN

I'll tell you why not.

He produces a gun, and FIRES it as he simultaneously dives to the floor. WADSWORTH FIRES at him and misses -- but MR. GREEN has hit WADSWORTH and killed him. MR. GREEN stands up.

MRS. WHITE

Are you a cop?

MR. GREEN

No, I'm a plant. *

MISS SCARLET

A plant? I thought that men like you were usually called a fruit.

MR. GREEN

(grimly)

Very funny. That phone call from J. Edgar Hoover was for me. I told you I didn't do it!!

There is a burst of GUNFIRE at the front door. *
The ELDERLY EVANGELIST bursts in, plus MANY COPS. *
The COPS rush in, and arrest all except MR. GREEN.

MR. GREEN

(continuing)

Okay, Chief, take them away.

(CONTINUED)

174 CONTINUED (4):

ELDERLY EVANGELIST
Who did it?

MR. GREEN
They're all murderers.
(proudly)
But if you're asking who killed
Mr. Boddy, I did -- in the Hall,
with a revolver.

BLACK OUT:

ROLLER with END CREDITS

FADE OUT.

THE END

And now, the third ending, which continues on after one speech from the bottom of page 117 of the main script.

The third ending is numbered with C pages.

THE THIRD ENDING

171 CONTINUED (2):

MR. GREEN
 (terrified witless
 and furiously angry
 simultaneously)
 YOU'RE A BIT LATE FOR THAT!

WADSWORTH demonstrates and mimes the whole of the
 next speech as he describes what happened.

WADSWORTH
 In-the-dark-the-murderer-runs-
 from-here-across-the-Hall-to-
 the-Study,-gets-the-rope-and-
 the-lead-pipe. -He-ran-to-the-
 Library-and-strangled-Yvette-
 ran-across-the-Hall-and-hit-
 the-Cop-with-the-lead-pipe.
 Then-coming-out-of-the-
 Library-he-saw-automobile-
 lights-coming-up-the-drive.
 It-was-the-Singing-Telegram.
 The-murderer-picked-up-the-
 gun-where-Yvette-left-it-here-
 beside-the-Lounge-door-opened-
 the-front-door-recognized-the-
 singing-girl-from-her-photograph-
 and-shot-her!! -Then-ran-back-
 to-the-Cellar!

A pause, as this last remark sinks slowly in.

ALL
The Cellar??

WADSWORTH
 Yes.

MRS. PEACOCK
 But Colonel Mustard wasn't in
 the Cellar.

WADSWORTH
 No -- but you were!

MRS. PEACOCK
 Me? What's it got to do with
 me?

(CONTINUED)

171 CONTINUED (3):

WADSWORTH
You did it! You and Professor Plum together. You were in league with each other.

The OTHERS gasp, astounded. WADSWORTH explains to them.

WADSWORTH
(continuing)
Think back! Mrs. Peacock was missing when the Cook and Mr. Boddy were murdered! And the Cook used to be your cook -- don't you remember your fatal mistake?

He runs to the Dining Room. They follow.

172 INT. DINING ROOM

WADSWORTH sits in MRS. PEACOCK's chair.

WADSWORTH
Sitting here, you told us all at dinner that we were eating one of your favorite recipes.
(significantly)
But monkies' brains, though popular in Cantonese cuisine, is not a common dish in Washington, D.C.

MR. GREEN
(appalled)
Is that what we ate?

He looks as though he is going to throw up.

WADSWORTH
Yes.

MRS. PEACOCK is trembling with anxiety.

MRS. PEACOCK
She was my cook, I don't deny it. That doesn't prove I murdered anyone.

PROFESSOR PLUM
And what's it got to do with me?

(CONTINUED)

172 CONTINUED:

WADSWORTH turns on PROFESSOR PLUM.

WADSWORTH

You knew that Mr. Boddy was still alive. Even psychiatrists can still tell the difference between patients who are alive or dead. You fired the gun at him in the dark, but missed -- then you dropped the gun and pretended he was dead, so that you could kill him later, unobserved. You were missing in the Kitchen when we found the Cook dead -- and that's when you did it. The other four murders were easy -- luck was on your side, you drew lots to search the house together. So while we were all occupied searching the rest of the house you burned the evidence, killed the Motorist, then switched off the electricity and killed the others.

MR. GREEN

So it was all nothing to do with the disappearing nuclear physicist and Colonel Mustard's work on the new fusion bomb.

WADSWORTH

No -- they were just Communist herrings.

MRS. WHITE is still puzzled.

MRS. WHITE

But why did they kill all those people?

MRS. PEACOCK/PROFESSOR PLUM

We didn't!!

WADSWORTH ignores their denials.

WADSWORTH

There's no other possible explanation.

PROFESSOR PLUM is thinking fast.

(CONTINUED)

172 CONTINUED (2):

PROFESSOR PLUM

I think there is

Thinking, he walks slowly out of the Dining Room,
through the Hall into...

173 INT. THE KITCHEN

... PROFESSOR PLUM comes into the Kitchen, the OTHERS
behind, agog, hanging on his every word.

PROFESSOR PLUM stares into the Kitchen cupboard, then
turns to face WADSWORTH.

PROFESSOR PLUM

Wadsworth, you knew about the
secret passages. And...

He crosses to the Kitchen table.

PROFESSOR PLUM

(continuing)

... when we drew lots you held
the matchsticks in your hand --
you could have made sure we
went to the Cellar together.

MR. GREEN

(excitably)

It's a frame-up!

WADSWORTH

(angrily)

No, it isn't!

PROFESSOR PLUM remains calm. He smiles.

PROFESSOR PLUM

I'll tell you how we find out.
The gun's missing, right?
Everybody turn out their pockets
and purses -- whoever's got the
gun, shot the Singing Telegram.

WADSWORTH suddenly produces the gun from his pocket,
and slips on the black glove.

WADSWORTH

Very clever, Professor.

(CONTINUED)

173 CONTINUED:

The OTHERS stand back, aghast! MISS SCARLET stares at WADSWORTH.

MISS SCARLET
You killed that girl?

PROFESSOR PLUM
(quietly)
He killed all of them.

MR. GREEN is one step behind.

MR. GREEN
He did??

PROFESSOR PLUM
Of course. Who knew every detail about us all? Who brought us all here, and Mr. Boddy and all the victims? Who had the key to the cupboard with the weapons?

COLONEL MUSTARD steps forward, thinking furiously.

COLONEL MUSTARD
BUT -- he said the Cook was murdered when we all were standing in the Library doorway with Yvette. So it couldn't have been Wadsworth -- he was there beside me.

WADSWORTH smiles.

WADSWORTH
(smoothly)
But I was lying. That's not when she was murdered. I killed the Cook earlier on, when Mr. Boddy was on the floor in the Study, and you were all clustered around him. It took no time at all. You see, as Professor Plum realized, I knew about the secret passage from the study to the Kitchen.

MRS. WHITE
Well, the police'll be here any minute -- you'll never get away with this.

(CONTINUED)

173 CONTINUED (2):

WADSWORTH

(smiling)

Why should the police come?
Nobody's called them.

MISS SCARLET

(a sudden realization)

Oh my God, of course not!

*

MRS. WHITE

Why did you do it?

WADSWORTH

Would you believe me if I said
it was to rid the world of an
appalling blackmailer and his
disgusting informers?

MR. GREEN

No.

*

WADSWORTH

(cheerfully)

And you'd be quite right. No
-- all my life has been spent
in a struggle for perfection.
I tried to be the perfect
husband, but my wife killed
herself. I strove to be the
perfect butler, but I was driven
to killing my employer. So I
resolved that, in doing so, I
would commit the perfect murder.
But there is no pleasure in my
triumph without an audience
to admire it -- and, as none of
you had the brains to expose me,
I decided I must expose myself.

COLONEL MUSTARD

Good God, man, there are ladies
present!

PROFESSOR PLUM

But you didn't commit the perfect
murder. There are six witnesses
to your confession.

WADSWORTH

Not for long, Professor. When
the police eventually get here
they'll find twelve bodies --
and no explanation.

(CONTINUED)

173 CONTINUED (3):

MRS. PEACOCK
Twelve? There's only six.

WADSWORTH laughs like a maniac. Clearly he has
flipped his lid.

WADSWORTH
The champagne was poisoned!
If you don't get an antidote
by this time tomorrow, you'll
die. All of you. And I'm
leaving now -- and locking
you in.

He laughs maniacally and runs out of the Kitchen.

174 INT. THE LOUNGE

WADSWORTH runs in.

WADSWORTH
There's no escape!

He rips the telephone cord off the wall.

WADSWORTH
(continuing)
Ha ha!!

The OTHERS have followed into the Hall and watch him
with horror. WADSWORTH races out, across the Hall and...

175 INT. THE LIBRARY

... WADSWORTH whizzes in, and rips the phone off the
wall.

WADSWORTH
Hahahaha!!

He grabs the tape off the tape deck, and out he
goes. *

176 INT. THE STUDY

WARDWORTH races into the Study and rips out that phone
too. He turns in triumph to the OTHERS.

WADSWORTH
Haha -- hahahaha -- haha!!

(CONTINUED)

176 CONTINUED:

The DOORBELL RINGS. They are all surprised -- and wary.

WADSWORTH

(continuing)

Don't move -- any of you.

He leaves the room.

177 INT. THE HALL

WADSWORTH hurries to the front door, gun in hand. He opens the door. The ELDERLY EVANGELIST stands there.

WADSWORTH

I thought we told you to get lost.

ELDERLY EVANGELIST

Yes... but...

WADSWORTH reveals the gun.

WADSWORTH

Scram, you stupid old...

The ELDERLY EVANGELIST lunges at WADSWORTH expertly, and grabs his wrist. In the struggle the GUN GOES OFF. SEVERAL COPS appear from just out of sight, and burst in, guns at the ready, overpowering WADSWORTH. The SIX GUESTS rush out into the Hall, screaming.

SIX GUESTS

Help! Help! / Get us to a hospital! / We've been poisoned! / etc.

COPS

Hands up! Get 'em up!

They hold all SIX GUESTS at gunpoint, backs against the wall, frisking them. COPS race into all the rooms. The FIRST COP finds the gun in WADSWORTH's pocket. Simultaneously, THREE COPS burst out of the Lounge, the Billiard Room and the Library respectively.

THREE COPS

(to each other;
all together)

There's a body in there!

(CONTINUED)

177 CONTINUED:

Then they realize that the other TWO COPS said the very same words. They can't believe their ears.

THREE COPS
(continuing;
to each other)

What???

A COP shoots out of the Study.

FIFTH COP
There's THREE BODIES IN THERE!!

THREE COPS
THREE MORE?

FIFTH COP
What do you mean, THREE MORE????

The ELDERLY EVANGELIST is holding WADSWORTH in a vice-like grip.

WADSWORTH
Who are you?

ELDERLY EVANGELIST
(shows a badge)
F.B.I. They sent me to clean up these murders.

WADSWORTH
Is that why it's run by a man called Hoover?

ELDERLY EVANGELIST
Who's responsible for these deaths?

ALL SIX GUESTS
He is!!

The ELDERLY EVANGELIST and all the COPS are surprised.

ELDERLY EVANGELIST
All of them??

WADSWORTH
It's true, it's ture, it was the perfect murder. Let me show you how I did it.

(CONTINUED)

177 CONTINUED (2):

He pushes them all back and clears a big space. In a WIDE ANGLE LONGSHOT, WADSWORTH stands in the Hall, surrounded by the SIX GUESTS, and ALL THE COPS with their guns trained on him. He starts retelling the story at incredible speed!

WADSWORTH

(continuing)

At-the-start-of-the-evening-
Yvette-was-in-the-Library-by-
herself-waiting-to-pour-
champagne-I-was-in-the-Hall-
the-Cook-was-in-the-kitchen-
the-doorbell-rang-ding-a-ling...

WADSWORTH has thrown open the front door. As all the GUESTS and COPS watch him, mesmerized by the performance, WADSWORTH steps out onto the porch and SLAMS the FRONT DOOR SHUT.

178 EXT. FRONT DOOR - NIGHT

WADSWORTH locks the front door from the outside with his key.

179 INT. THE HALL

All the GUESTS and COPS rush to the front door and beat upon it furiously, screaming to be let out.

180 EXT. FRONT DOOR - NIGHT

WADSWORTH races down the front steps. The rain has stopped. It is a clear moonlit night. He jumps into the nearest police car, starts the ENGINE and pulls away. As he does so, CAMERA GOES WITH HIM, PULLING BACK, HIGHER AND WIDER, CRANING UP OR A HELICOPTER SHOT, as WADSWORTH races down the drive, out of the gates and away. As he disappears, the GUESTS and COPS burst through the Conservatory glass, out into the garden and the drive, into their cars, and follow him.

BLACK OUT.

END ROLLER WITH CREDITS.

FADE OUT.

THE END

And finally, the fourth ending which continues on after one speech from the bottom of page 117 of the main script. This fourth ending is numbered with D pages.

THE FOURTH ENDING

171 CONTINUED (2):

MR. GREEN
 (terrified witless
 and furiously angry
 simultaneously)
 YOU'RE A BIT LATE FOR THAT!

WADSWORTH
 And then there were three
 more murders!

ALL
 So which of us killed them?

WADSWORTH
 None of us killed Mr. Boddy
 or the Cook.

ALL
 So who did?

WADSWORTH
 The one person who wasn't
 with us -- Yvette!

ALL
Yvette??

WADSWORTH
 Yes, she was in the Billiard
 Room listening in to our
 conversation.

172 INT. BILLARD ROOM/HALL/KITCHEN

WADSWORTH acts out his explanation as he speaks.

WADSWORTH
 She-heard-the-gunshot,-she-thought-
 he-was-dead,-and-while-we-all
 -examined-Mr.-Boddy-she-crept
 -into-the-Study-behind-us,-picked
 -up-the-dagger,-ran-to-the-Kitchen-
 and-stabbed-the-Cook. We-didn't-
 hear-the-Cook-scream-because-Mrs.-
 Peacock-was-screaming-about-the
 poisoned-brandy. Then-Yvette-
 returned-to-the-Billiard-room,-
 she-screamed-and-we-all-ran-to
 her.

(CONTINUED)

172 CONTINUED:

MISS SCARLET

You said before that that was
the time the Cook was killed.

WADSWORTH

(enigmatically)

I have my methods.

COLONEL MUSTARD

When did she kill Mr. Boddy?

WADSWORTH

When I said. We all ran to
the kitchen, to see the Cook.
She stayed behind in the Study
for a moment to check that
Mr. Boddy was dead. He opened
his eyes so she hit him on the
head with the candlestick, and
dragged him to the toilet.

MISS SCARLET

Why?

WADSWORTH

To create confusion.

PROFESSOR PLUM

Why did she do it?

WADSWORTH

(menacingly)

Because she was acting under
orders? From the person who
later killed her.

ALL

WHO?

WADSWORTH looks at COLONEL MUSTARD.

WADSWORTH

Was it one of her clients?

(looks at Mrs. WHITE)

Or a jealous wife?

(looks at PROFESSOR PLUM)

Or an adulterous doctor? No,
it was her employer -- Miss
Scarlet!

He turns to MISS SCARLET.

MISS SCARLET stands, defiantly.

(CONTINUED)

172 CONTINUED (2):

MISS SCARLET

It's a lie.

WADSWORTH

Is it? You used her, the way
you always used her. You
killed the Motorist when we
split up to search the house.

MISS SCARLET

How could I have known about
the secret passage?

WADSWORTH

Easy. Yvette told you. And
then, when we split up again,
you switched off the
electricity. It was easy
for you, here on the ground
floor. Then-in-the-dark-you-
ran-to-the-Study...

173 INT. THE STUDY

WADSWORTH whizzes in and demonstrates.

WADSWORTH

...got-the-rope-and-lead-pipe...

WADSWORTH whizzes out.

174 INT. THE HALL

WADSWORTH whizzes past the SIX GUESTS

175 INT. THE BILLIARD ROOM

WADSWORTH whizzes in and demonstrates.

WADSWORTH

...strangled-Yvette...

WADSWORTH whizzes out.

176 INT. THE HALL

WADSWORTH skids to a halt near the SIX.

(CONTINUED)

WADSWORTH

...saw-the-automobile-lights,-
picked-up-the-gun-where-Yvette-
dropped-it-opened-the-front-door-
recognized-the-Singing-Telegram-
from-her-photograph-and-shot-her.

MISS SCARLET

You've no proof.

WADSWORTH

The gun is missing. Gentlemen,
turn out your pockets, ladies
your purses. Whoever has the
gun is the murderer.

MISS SCARLET suddenly produces the gun, and slips on
the black glove.

MISS SCARLET

Brilliantly worked out, WADSWORTH.
I congratulate you.

COLONEL MUSTARD

Here, here.

MISS SCARLET snarls at him.

MISS SCARLET

Shuttup!

MR. GREEN

But there's one thing I don't
understand.

ALL

One thing??

MR. GREEN

Yes--why did you do it? Half
of Washington knows what kind
of business you run -- you
weren't in any real danger,
the whole town would be implicated
if you were exposed.

MISS SCARLET

I don't think they know my real
business. My business is secrets.
And Yvette found them out for me --
the secrets of Senator Peacock's
Defense Committee, of Colonel
Mustard's fusion bomb, of Professor
Plum's U.N. contracts, and of
the work of your husband the
nuclear physicist.

(CONTINUED)

176 CONTINUED (2):

She is looking at MRS. WHITE

MR. GREEN

So it is political. You're a
Communist.

MISS SCARLET laughs.

MISS SCARLET

The State Department has always
been so unsophisticated. No,
Mr. Green, Communism is just
a Red herring. Like all members
of the oldest profession, I'm
a capitalist. I shall sell
my secrets -- your secrets --
to the highest bidder.

COLONEL MUSTARD

And if we don't cooperate?

MISS SCARLET

Then just like Mr. Boddy, I
shall expose you.

PROFESSOR PLUM

But we can expose you. Six
murders.

MISS SCARLET

I hardly think it will enhance
your reputation at the UN,
Professor Plum, if it is revealed
that you have been implicated not
only in adultery with a patient
but in her death and the deaths
of five other people.

PROFESSOR PLUM

You don't know the kind of
people they have at the UN.
I might go up in their estimation.

COLONEL MUSTARD

It's no good blackmailing me,
Madam -- I've no more money.

ALL

Nor have I.

(CONTINUED)

176 CONTINUED (3):

MISS SCARLET

I know, sweetie-pie -- but you
can pay me in Government
information.

(looks around)

All of you.

(turns to WADSWORTH)

Except you, Wadsworth -- you --
as a mere butler, have no
access to Government secrets.
So I'm afraid your moment has come.
come.

She turns the gun on him. The OTHERS respond appropriately
-- one or two watch with horror, others can't bear to look.

WADSWORTH

Not so fast, Miss Scarlet. I
do have a secret or two.

MISS SCARLET is unimpressed. Her finger is ready on
the trigger.

MISS SCARLET

Oh yeah? Such as?

WADSWORTH

The game's up, Scarlet.

The FRONT DOOR BELL RINGS. MISS SCARLET turns
automatically towards the door. WADSWORTH leaps forward,
smashes the gun out of her hand, and holds her in a vice-
like grip. MR. GREEN Opens the front door, and SEVERAL
FBI AGENTS burst in, guns in hand. TWO AGENTS grab MISS
SCARLET. OTHER AGENTS go spread out into various rooms --
and reappear almost immediately.

THREE AGENTS

(to each other;
all together)

There's a body in there!

Then they realize that the other two AGENTS said the very
same words. They can't believe; their ears.

THREE AGENTS

(to each other)

What???

A COP shoots out of the Study.

SIXTH AGENT

There's THREE BODIES IN THERE!!

(CONTINUED)

176 CONTINUED. (4):

FOURTH AGENT
THREE MORE??

WADSWORTH
Where's the Chief?

The ELDERLY EVANGELIST strolls in through the front door, gun in hand.

ELDERLY EVANGELIST
Ah! Wadsworth -- well done.
(turns to MISS SCARLET)
I did warn you, my dear. Mr.
Hoover is an expert on
Armageddon.

MISS SCARLET turns to WADSWORTH.

MISS SCARLET
Wadsworth, you must hate me.

WADSWORTH
Frankly, Scarlet, I don't give
a damn.

BLACKOUT

ROLLER WITH END CREDITS

FADE OUT.

THE END